

**Vue**  
WEEKLY

Remembering the '70s with the Hans Stamer Band, Jacob Ryde,  
Lionel and Ron Rault, Gaye Delorme, Gary Koli  
By Peter North • 23

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**DE LA SOUL** postponed  
'til February. Stay tuned for details  
**HOVEL** Reunion  
**WIRED's Fave Pick:**  
**Mike Plume Band**  
at the Sidetrack Cafe

**ROBERT WALSH LIVE!**  
BIF interview  
**WIRED's Fave Pick:**  
**A Passage To Poland**  
at the Winspear  
(with the ESO)

(t.b.a.)  
tune in for  
up-to-the minute info!  
**WIRED's Fave Pick:**  
**National Acrobats of China**  
at Skyreach Centre

**WHOVILLE LIVE!**  
Spot Surfing  
**WIRED's Fave Pick:**  
**The Chieftains**  
with Ashley MacIsaac  
& The Barra MacNeils  
at the Winspear

**ASANI**  
Corey Hart interview  
**WIRED's Fave Pick:**  
**The Nomads CD Release**  
at the Sidetrack Cafe

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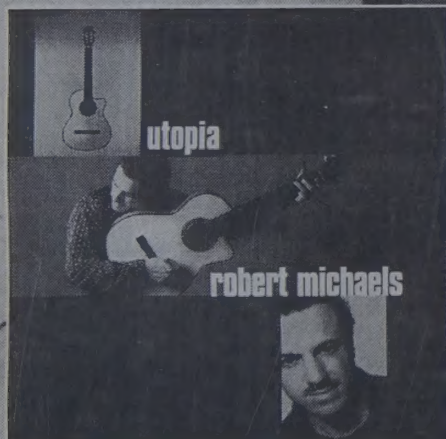
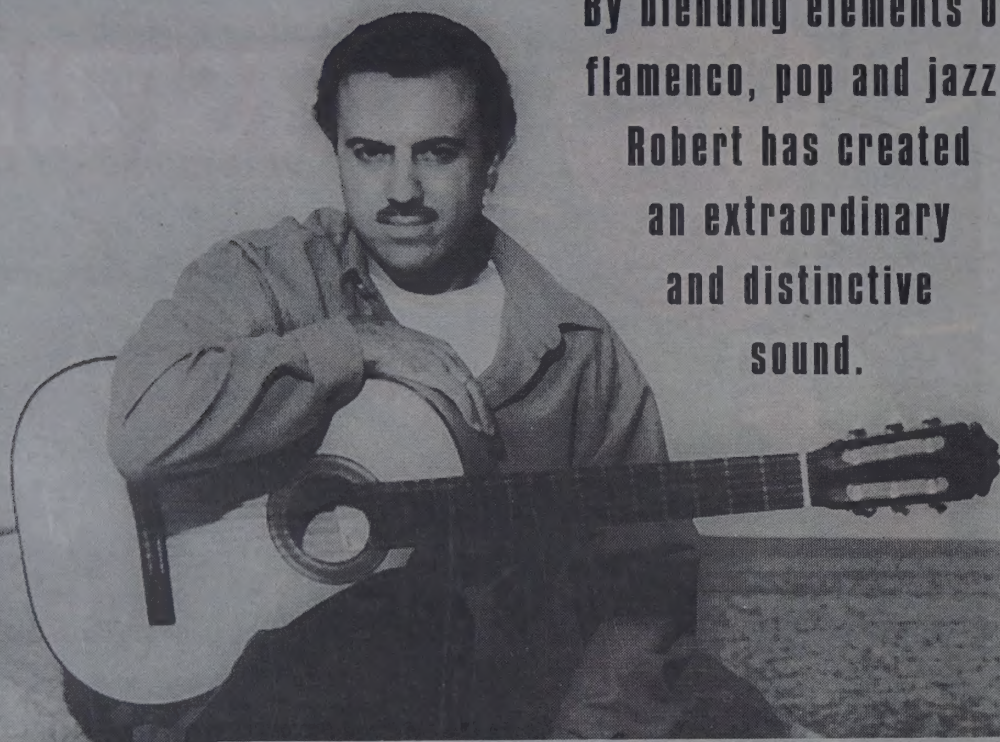
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# this week

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- 7 • Vue Point  
by Lesley Primeau
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- 8 • Medium Rare  
by David Gobeil Taylor
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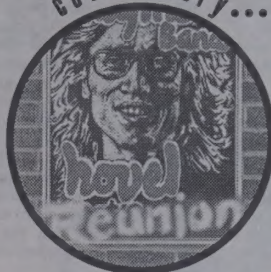
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# Vue finder

cover story.....



## Hovel Reunion • 23

From 1973 to 1977, some of the best local, Canadian and international musicians played at the Hovel, from Lionel Rault to Leon Redbone. Twenty-five (okay, and a half) years after its opening, many who are old enough to fondly remember this former Edmonton institution will be celebrating its history at a special reunion weekend, featuring some of the Hovel's best-known local acts. One of those old fogies is *Vue* writer Peter North, who talks to organizer Andy Laski about those days of yore.

Cover Design by Matt Bromley

## Music • 21 ◀...

Canadian artist Bif Naked is a unique figure in every sense of the word—physically, mentally and spiritually. Having overcome tremendous challenges in her 27 years, Bif has emerged that much stronger—and through her music, she's made an impact on fans all across the world. *Vue Weekly* associate editor David DiCenzo spoke with Bif about her two puppies, what she's learned in her life and why foreign fans often associate her with Shania Twain—seriously!



## ...▶ Music • 28

Brit songwriter Jez Lowe and his band the Bad Pennies have enjoyed a critically acclaimed folk career that's spanned over two decades. Unfortunately, Lowe's fellow townspeople from the English mining community of Easington weren't so lucky. When the mine closed in the early '80s, a small village lost its identity—that's when Lowe began to write his songs. The artist is currently touring North America on his own, trying to remember to keep his van on the *right* side of the road.



## Film • 35 ◀...

Indian filmmaker Shekhar Kapur's latest film, *Elizabeth*, tells the personal story of an exceptional young woman destined to be the Queen of England. While the film may have a few historical discrepancies, it's a satisfying work overall that brings some extremely interesting and important people to life. Take note: brushing up on your British history prior to seeing *Elizabeth* may be worth the effort.



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21 SATURDAY

Robert Walsh

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night

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23 MONDAY

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HOSTED BY  
Mike McDonald

24 TUESDAY

Zubot & Dawson

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25 WEDNESDAY

The Nomads  
CD Release Launch

26 THURSDAY

Kit Kat Club

27 FRIDAY

Red's Rebels

28 SATURDAY

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# Vue

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Edmonton Inuit—oops, Eskimos. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (sounds!) hand delivery. We at Vue would like to offer Terry Milewski a job—it takes a lot of people to suspend anyone.

## A Skull-ful repair job

By JARON SUMMERS

**M**y mother, who will soon be 96, lives in her own home and each fall I help her winterize her place.

Recently, her furnace humidifier was on the blink. Without it, the winter air would become so dry that Mother said she would get nose bleeds.

Picture a squirrel running around a circular treadmill, now take away the squirrel—that's basically your humidifier. It's usually attached to a forced-air furnace.

Around the circumference of the humidifier is a sponge. As the cylinder revolves, the sponge soaks up water and as hot air blows through it, moisture is distributed throughout your home. It looked to me as though the calcium in the water had "frozen" the wheel of Mother's humidifier.

She told me that a man from Sears had called and after a free inspection assured her that he could solve her problems.

The man, Dick Skull, told her that her humidifier was shot and that the furnace itself would have to be replaced. Skull claimed he could accomplish this feat for a paltry \$1100. Skull told Mother there was no need to have Sears involved in the transaction and gave her his home phone number.

To my horror, I discovered that the wires to the humidifier had been moved and one seemed to have been broken.

I called Skull at home and asked him what was going on. He said that, at the very least, we would need a new humidifier—which he offered

to put in himself for \$400. He told me that if we did not put one in, the entire furnace would, well, self-destruct. Imagine that.

I called Sears's authorized Indoor Clean Air Service and talked to supervisor Archie McIsaac. He apologized and said he would immediately send out someone to take care of the problem.

I got the impression that McIsaac did not like his people working from their homes and cutting Sears out of the loop.

John Kornicki showed up. He reattached several broken wires and got the humidifier running better than ever. He even put in a new transformer and changed the filter. He charged nothing. He said the furnace was fine.

In my opinion, Kornicki is the best furnace man in the world and Sears should give him a raise and a gold medal. He validated Mother's trust in Sears and made me a believer. Kornicki also gave us a wonderful tip for cold winter days: to reduce heating bills by up to 25 per cent, leave your furnace fan running.

As for Skull, I won't be calling him again. I have left instructions with our dog to bite him if he returns.

I asked Mother a few days ago and asked her if the house was warmer. Oh, yes, she said. "The warmest it's been in five years."

"You mean the humidifier has been broken that long?" I asked.

"Longer. The mice chewed up all the wires years ago," she said. "I was just waiting for an unscrupulous repairman to visit me."

## humour



By RICHARD BURNETT

### Viva Lorca!

**A**n assassin pumped two bullets into the buttocks of Federico García Lorca's corpse out of homophobic contempt. The celebrated poet and playwright had been captured by Franco's men during the Spanish Civil War when the fascist Falangists stormed Lorca's hometown of Granada in August 1936.

As Spain celebrates the centenary of Lorca's birth in 1898, it's Lorca and not Franco who has become that country's national hero. You'd never know from reverent tributes, though, that the Latin world's beloved Lorca was a big ol' fag.

I first discovered Lorca a couple weeks back when I rented *The Disappearance of García Lorca* from my local video store. It's not an especially good movie, but it stars the gorgeous Esai Morales as a journalist tracking down Lorca's killers.

My gaydar went off when I heard a couple of anti-gay—read anti-Lorca—slurs. So I rewound the sequences; after all, did I *really* hear what I thought I'd heard? I had. So I looked up Lorca in the *Encyclopedia of Gay and Lesbian Literature*. He wasn't listed. Lorca may be an icon but apparently he's no gay icon. So I tracked down Jaime Manrique, the esteemed Columbian-born author who emigrated to New York City back in the '70s.

"That was a horrible movie," says Manrique, whose memoir, *Eminent Maricones: Arenas, Lorca, Puig and Me*—an indiscreet exploration of his mentors (authors Reinaldo Arenas and Manuel Puig), sexuality and Hispanic culture—will be published by the University of Wisconsin Press in July.

When the publisher requested permission to use one of Lorca's illustrations, Lorca's sister was so horrified by the book's title and gay emphasis that she also denied Manrique permission to quote from Lorca's letters to his American lover

Phillip Cummings. "She's in her 80s, and homosexuality is still taboo for that generation of Spaniards," Manrique says. "[Queers are] not part of mainstream culture, certainly not in Spain and its culture of machismo."

Manrique charges that Lorca has been asexualized by the Spanish establishment because his works, banned by Franco following World War II, symbolize their political and cultural struggle against fascism. Now queer Latinos are embracing Lorca as a symbol of their own struggle against homophobia.

While it's true Lorca loathed "maricas" (effeminate gay men), when he finally came out of the closet—and publicly, in grand style—it's clear Lorca was no longer ashamed of his sexuality.

"What you hear about Lorca is speculation," counters Max Ferrá, artistic director of New York's INTAR Hispanic American Arts Center, which presents "100 Years of Lorca", a series of lectures and Lorca's plays, through November 29. "I don't know why there's such an emphasis on the sexual life of Lorca when he was the best Latin playwright of the 20th century."

But Manrique—who, like students throughout Latin America, grew up reading Lorca—points out that Lorca often used female characters to express his feelings about gay life. "He wrote about women because he couldn't write about homosexuals," he says. "Since [Spanish] women were [marginalized] like homosexuals, he could project many of his feelings about machismo in his plays."

While death squads still routinely hunt down Columbian society's "undesirables"—like the 30 male hustlers Manrique reports were killed in Cali last month—there "is a new openness in Columbia."

More so in Spain. On the eve of that country's national elections in 1986, I remember soldiers armed with machine guns standing guard outside government buildings. I also discovered tons of gay porn magazines for sale in the octagonal newstands along Barcelona's famed Las Ramblas.

It's that newfound freedom that's helped spark gay Latino youth to reclaim Lorca. "He was beautiful and he was a visionary," Manrique says. "Lorca stood up for social justice and is one of the great tragic icons of the 20th century."

## What do you want to Vue today?

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The Urban Cow

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REBAR night club 10551 Whyte Avenue



# VUEnews



by Charles Mandel

Your urban alternative guide to the week's really important events

## health

### B.C. sues smoke companies

VANCOUVER—The British Columbia government is suing three tobacco companies, arguing that the industry has been aware for years that their products were hazardous to the health of consumers. B.C. Health Minister Penny Priddy is currently on a cross-country tour to elicit the support of other provinces.

The lawsuit, filed in the B.C. Supreme Court, names Imperial Tobacco Ltd., Rothmans Benson and Hedges Inc. and RJR-Macdonald Inc. The suit follows four multi-billion-dollar settlements between state governments and tobacco companies in the U.S. (including one last week for \$206 billion).

The tobacco industry, calling the suit a cash grab, immediately struck back with a countersuit, arguing that new provincial tobacco laws are unconstitutional.

## education

### Schools dispute survey

TORONTO—Disgruntled universities that gathered poor marks in the *Maclean's* magazine annual survey on school rankings sniped about the results.

Administrators at the University of Manitoba and McGill University complained the magazine weighs some factors while disregarding others in its survey. The results are inevitably skewed, argue university spokespeople.

The University of Manitoba finished last in one category, while McGill ranked third in another. The highest placed school in the Prairies was the University of Alberta, which placed seventh.

## media

### Milewski suspended

TORONTO—CBC brass suspended one of its star reporters, Terry Milewski, for three days, following the growing uproar over APEC e-mails.

The suspension came after Milewski wrote a commentary for *The Globe and Mail* about his APEC reporting. Milewski called charges of biased reporting leveled against him by the Prime Minister's Office "Kafkaesque."

The controversy began after e-mails between Milewski and an APEC protester were leaked to the media. The PMO, among other things, objected to Milewski calling the government "the Forces of Darkness."

### Grass ads cause buzz

MONTREAL—A Montreal-based advertising firm has prepared a campaign for if and when marijuana is legalized. Groupaction/JWT has based its advertising drive around the John Lennon song, "Imagine."

The campaign is meant to recall the '60s, supposedly the height of pot-smoking. The campaign, created at the request of a Quebec broad-



caster, was the subject of a documentary last week.

## urban affairs

### Homeless study too little, too late?

EDMONTON—A study being launched on the problems of the homeless in Edmonton is being criticized for coming on the heels of the bitter winter weather. Both the Liberals and the New Democrats say a joint provincial group looking at homelessness could do more good by acting immediately rather than by deliberating over the issue.

Edmonton's homeless population is estimated to be as high as 3,000. The group studying the problem is supposed to come up with recommendations for methods of counting the homeless and ways to deal with the problem.

### Tannery fire-bombed

EDMONTON—Animal rights activists moved to distance themselves from the fire-bombing of an Edmonton tannery last week. A Molotov cocktail lobbed through a window caused damage estimated at \$100,000 to the Edmonton Fur Tannery.

The door of the building had the letters "PETA" sprayed in black paint. But People for the Ethical Treatment of Animals (PETA) and Albertans for the Ethical Treatment of Animals both denied any knowledge of the attack.

### Kaos club to close

EDMONTON—Kaos, a 30,000 square-foot nightclub in West Edmonton Mall, is calling it quits this week. The owners have decided to shut down the controversial club, following problems with both crime and the Edmonton police.

Since the club opened in the summer of 1997, it has been the scene of fights and even minor stabbings. Last January, the city police chief went on an open-line show and warned people they might endanger themselves by visiting the club.

In March, the club filed a \$15-million lawsuit against city police, claiming they have conspired to ruin the business. The case was back in court this week.

## environment

### Eco-groups cynical over Special Places

ST. ALBERT—Environmentalists have disparaged a proposal to have Big Lake named a Special Place, following months of controversy over the provincial designation program.

Elke Blodgett, a St. Albert activist, told an Edmonton paper that "Everything remains the same, except it's called a Special Place."

Blodgett and others have good reason to be cynical. In recent months, the provincial government Special Places program has come under attack for being ineffective. At least two environmental groups opted out of having anything to do with the program.

Most recently, reports have come out that Lakeland, one of the Special Places flagship areas, has been riddled with oil and gas drilling and service roads.

Environmentalists want Big Lake protected from a proposed bypass road that would endanger the area's large waterfowl population.

### Fight continues over park growth

JASPER—Environmentalists have vowed to continue to fight to cap growth in the national parks. In particular, they are turning their atten-

tion to Lake Louise, where a two-day planning process is set to begin this week.

One of the concerns environmentalists have is a \$45-million convention centre expansion for the Chateau Lake Louise. Activists are currently fighting the green light for the expansion in federal court.

### Bridge decision expected soon

OTTAWA—A decision that will carry ramifications across Canada on environmental reviews is expected to be handed down soon from the Federal Court of Appeal.

The ruling in question is over permits for two bridges on a logging road near Rocky Mountain House. Environmentalists succeeded in having approvals for the bridges overturned after they successfully argued that the environmental review for Sunpine Forest Products took into account only the bridges and not the total effects of the road and logging operation.

The Alberta government is trying to have the decision reversed in the appeal court.

### Political interference alleged

OTTAWA—A group of scientists charged with determining the status of endangered species in Canada say political interference is preventing them from properly doing their job. The scientists argue that changes to the way in which they do their job will strip them of any authority and undermine their decision-making power.

A move is afoot to replace some of the scientists with government appointees, potentially including some representatives of industry. The scientists are threatening to resign from the Committee on the Status of Endangered Wildlife in Canada should that proposal go ahead.

## VUEPOINT

By LESLEY PRIMEAU

### Where are the Liberals?

EXCUSE ME FOR ASKING, but can anyone tell me where the hell the Liberals are? Maybe this question seems redundant to some (Tories, for example), but I think it's extremely valid. You'd have to be blind not to notice the huge void left by the missing Liberal voice: thank God the NDs are a noisy group.

But it's not likely the ND will form a government in the near future, though they would be great as the official opposition. Which brings us back to the Liberals—aren't they the official opposition? Aren't they supposed to keep Klein and Co. on their toes? Aren't they supposed to be practicing the "in-your-face" approach? Where the hell are they? And the bigger question—where's Nancy? (I can see a new Christmas toy here—a takeoff on that elusive Waldo character.)

When Grant Mitchell became leader, he had a tough road ahead of him. It was a controversial beginning and there were a bunch of traitors in the camp, but at least he came out swinging. Though his team got jumped on, they got up, dusted themselves off and went at it again—just like a fine-tuned official opposition. But now?

This group of Liberals has had some great opportunities to challenge the provincial government, including the tantalizing tale of Tory influence in the refinancing of West Edmonton Mall. Talk about a made-in-Alberta soap opera—hell, Hollywood couldn't have written a better whodunit. With a cast of thousands, this could be an opportunity of major proportions.

### As the Alberta turns

Imagine if you will—there are the roles of Ralph "My memory's fading fast" Klein, Ken "The mall is too big to lose" Kowalski, Rob "Power behind the scenes" Love, Peter "No, I'm not an elected official" Elzinga and Jim "I think I know, I might have known" Dinning. All we need is a love interest and I think if we look closely, even that lurks in the shadows—but I digress.

Although I'm fascinated with the premier's assertion that his memory just isn't up to snuff regarding the events of years ago, isn't that what spin doctors are for? Is he getting nauseous with all that spinning?

Still, could you imagine the field day Frank Brueserker would be having if he were still in the opposition? Good thing for the Tories that they managed to wear him to the bone. Grant Mitchell would have been all over this like a fly on, er, ointment, but the current crop of Liberals? Have they lulled themselves into thinking the Tories will bury themselves?

If the Liberals don't take this opportunity to at least position themselves, they'll pay dearly at the polls. It's not just the business of the mall—it's what the government is doing to throw people from the scent, like discussing a flat tax or a tax reduction. Or like holding a health summit. What's the difference between a health summit and a royal commission? About \$250,000. But all kidding aside, there is no difference. When federal and provincial governments want us to believe they're doing something, they hold a summit or a royal commission. By the time something is actually said or done, we're bored to death.

So here we are, resting on our laurels, wondering what happened to the Liberal party of Alberta. If you're serious about being seen as a legitimate alternative to the Tories, I think you're going to have to be seen, period.

Lesley Primeau may be heard week-nights from 6–9 p.m. on 630 CHED.



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## MAI may be down for the count ...but for how long?

By ROMEO KASERAM

A threatening four-letter word: Nike

The Multilateral Agreement on Investment (MAI) is dead, a packed hall at the Myer Horowitz Theatre at the U of A was told repeatedly at the MAI inquiry (part of the *Global Village or Global Pillage?* conference) on November 14. However, there is life after death, and the MAI will be reincarnated in a different form—such is the unavoidable, replicating reality of globalization.

Therein lies the fight for Canadians. Our challenge is to resist and find alternatives.

Audrey Cormack, head of the Alberta Federation of Labour, is confident that can be accomplished. "If we work together, we can take on this challenge and succeed," she told the inquiry.

This battle cry was also noticeable in the presentation by ND MLA Raj Pannu. "We must defend democracy, our right to shape our own destinies," he said. And, he continued, the national debate must continue, as the shape-shifting MAI is still a threat. According to Pannu, citizens need to get involved, be mobilized and challenge these agendas.

And challenge they did, he said in paying tribute to the role Albertans played in helping to derail the agreement. "We organized rallies to resist the MAI," he said, noting that demonstrating support through numbers was a strategy that made the media and the government pay attention.

What also began emerging at this inquiry wasn't a concern about the agreement per se. This was a starting point for further discussion that articulated more pronounced concerns and fears about MAI clones, or similar agreements in sheep's clothing knocking on Canada's door.

### NEWS

It was noted by other speakers that the threats of corporate-driven multinationals dominating and dictating all levels of economic, political, cultural and national life are palpable, scary and imminent. These threats are real to invaluable Canadian systems and traditions, among them medicare, water, agriculture, culture and the environment.

Inquiry commissioner Judy Darcy, who also heads the Canadian Union of Public Employees, said Canadians "can't let children inherit a world where multinationals dominate." Constructing an extended metaphor of drowning, Darcy warns that Canadians are "standing on the brink." Additionally, "We should not rest. Once multinationals get a foot in the door, it will drown systems by privatization. If that's what MAI means, we don't want it."

Commissioner Tony Clarke said in his wrap-up that there is now a different world order, one where fundamental changes have dismantled the social welfare state. It has been replaced with a corporate security state. "We are living in a casino economy," he said—a speculative gambler's economy. "We have to rethink how we're living."

Noting that people have been trained as consumers and have forgotten that they have rights to fundamental and basic things, Clarke said there is need for serious political literacy to surmount this amnesia. These rights and freedoms, he continued, must be reclaimed, and what must be emphasized is "the right to define and participate in decisions that affect our lives."

And in what he describes as "Round 2 of the MAI fight," Clarke says the battle against this agreement must now be fought on a global front.

## medium rare

By DAVID GOBEIL TAYLOR

### The forces of darkness strike again?

It's a conspiracy theorist's wet dream. On the surface, the events seem so clear. CBC-TV reporter Terry Milewski is assigned coverage of the RCMP inquiry into last year's pepper-spraying of APEC summit protesters. Milewski exchanges e-mail with one protester, Craig Jones, who's suing the RCMP for wrongful arrest, in which Milewski calls the government "the forces of darkness." The Prime Minister's Office (PMO) lodges an official complaint with CBC ombudsman David Bazay. Milewski is taken off the story and, eventually, suspended for three days without pay.

A clear-cut case of the government throwing its weight around, interfering with the free-

dom of the press, perpetrating a police state just as they did by breaking up the protest (a protest which, ironically, was against the human-rights violations of former Indonesian president Suharto), right?

Wrong. Terry Milewski was wrong, and the CBC did the right thing to suspend him.

Of course, it's still unclear whether the CBC did the right thing for the wrong reasons. They didn't wait until Bazay's report, so until it's out, there's a gag order from CBC top brass.

Chances are, the suspension was because of a commentary Milewski wrote for *The Globe and Mail* calling the PMO's complaint against him "Kafkaesque" and obliquely criticizing the CBC for taking him off the story. If that's the case, then it's just business—anyone who publicly criticizes the people who sign his paychecks can expect discipline. And the CBC has a directive prohibiting employees from pursuing outside media activity without the approval of a supervisor.

In any case, this has nothing to do with the PMO; it's just business as usual. And reading the correspondence between the PMO and the CBC, it's clear that the CBC had no problems with Milewski's reporting. In fact, they went to great lengths to defend him. What Bazay will decide is as yet undetermined, but CBC brass

**Medium Rare**  
continues on page 11

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# Junior hockey's secret shame

By STEVEN SANDOR

Laura Robinson isn't a popular woman. The former Olympic cyclist-turned-journalist found a lot of doors slammed in her face as she attempted to promote her new book TSN refused to talk with her. The *Sun* canceled an interview.

Robinson's book, *Crossing the Line: Violence and Sexual Assault in Canada's National Sport*, traces the

shameful history of assault, rape and violence perpetrated by junior hockey players and coaches. The book attacks the sacred cow that is junior hockey—and taking on the Canadian junior system is a big taboo, one the mainstream sports media won't touch.

Robinson follows the trail of the Swift Current Broncos (where ex-NHLer Sheldon Kennedy was sexually assaulted by coach Graham James) and uncovers a history of alleged gang-rapes and assaults perpetrated by the team's members. But she doesn't focus solely on Swift Current; she gives examples of abuse from across the nation—showing that junior hockey in Canada is out of control.

She tells the story of a Soo Greyhound who allegedly helped a friend gang-rape a woman, then was charged with rape after he transferred to St. Francis Xavier University. She also looks at how a University

of Guelph student was kicked off his team because he refused to take part in a sexually humiliating hazing ritual.

## Haze of our lives

"I think there's a lot of pressure to take part in hazing rituals," says Robinson. "If you don't take part, that's not being a good hockey player. You get to share in the team's dirty

little secret—and you get to become part of the dirty little secret.

"The locker room is still basically a closed society," continues Robinson. "If you look at most hockey players' assaults on women, they happen in basements. Locker rooms and basements are both closed spaces, with no windows and usually only one exit. The locker room is not a safe place for our kids."

Robinson says that junior hockey players are treated like prima donnas; they're not expected to educate themselves and they're not mature enough to take responsibility for all the pressure they receive from their coaches and general managers. After all, these are boys, not men. That has led to a feeling among junior coaches that their charges are above the law.

## Popping the Cherry

Robinson says that Don Cherry

has to take his share of the blame. His support of tough-guy hockey has influenced a slew of coaches who prefer brawn over talent, and that's where the cycle of abuse begins.

"There's a definite pattern where the players who are the most abused play the most violent brand of hockey," says Robinson. "And that's what the coaches want."

And she thinks it's time that junior hockey comes clean about its clandestine homosexual culture. She says that demeaning hazing rituals designed to reinforce homophobic mores only create a homoerotic atmosphere.

"The locker room is a privileged place. The teams try to enforce heterosexual stereotypes, but they do so in a homosexual matter. The players say they 'perform for each other.' When a player rejects a girl he doesn't say 'I don't want you anymore,' he says, 'We don't want you anymore.' It's like a cult."

And Robinson doesn't see the cycle of violence improving at all. While junior hockey is expanding, the number of Canadian kids the NHL is drafting is decreasing. That means there will be more undereducated, violent kids on the streets once they turn 20.

"And here's the real problem, these people then become the coaches and general managers for their town's junior teams," says Robinson. "And they take that culture and their values and reinforce them in the kids."

## books

### REVUE

*Crossing the Line: Violence and Sexual Assault in Canada's National Sport* • By Laura Robinson • McClelland & Stewart • 246 pp. • \$19.99

# Taking on cost-cutting cowboys

By THERESA SHEA

In 1989, Gordon Laird spent six weeks in China, just prior to the Tiananmen Square massacre. Caught in the middle of a huge democratic uprising, he realized that the Chinese people, in actively demanding accountability from their government, knew more about true democratic process than he did.

"I was exposed to a democracy in action," says Laird, "and I came back to Canada with a curiosity about democracy—this thing we take for granted."

Curiosity, as well as his western Canadian roots, motivated Laird to write *Slumming It at the Rodeo*, a historical, political, and sometimes comical social analysis that draws from popular culture to critique the '90s "new frontier" model of neo-conservative politics. As the author states in his introduction, "The Canadian West has produced a succession of rogues, utopian dreamers, heroes, red-necks and cultural outlaws, all of them representing, or claiming to represent, a people's revolution."

"Most recently, a new group of populists has emerged, preaching a 'reformed' brand of economic fundamentalism. Laird calls them the 'cost-cutting cowboys.' Preston Manning, Ralph Klein, and Mike Harris. However, far from governing with a 'new and improved' fiscal responsibility, as they would have us believe, the cost-cutting cowboys have merely recycled political policies with deep roots in Canada's past.

Laird's ability to juxtapose dry historical information with contem-

porary popular culture makes *Slumming It at the Rodeo* both an educational and an entertaining read. His chapter comparing Garth Brooks and Ralph Klein, for example, playfully yet persuasively links politics to a marketing infrastructure similar to that of the sale of popular entertainers and movie stars. Politics, Laird claims, is just like show biz: nothing is as it appears to be.

## books

### REVUE

*Slumming It at the Rodeo: The Cultural Roots of Canada's Right-Wing Revolution* • By Gordon Laird • Douglas & McIntyre • 207 pp. • \$19.95

## Meet the new boss...

In fact, Manning, Klein and Harris have all adopted a disguise; they gained positions of power by portraying themselves as rebels against the status quo. Ironically, playing the outsider (the lone outlaw on the margins looking towards the centre) can only last so long. By ascending to political power, Laird says with amusement, "They've become the very same people they once promised to deliver and save us from!"

The right-wing revolution was sold to voters with the mandate of providing "true" democracy and government reform. "With their pledge to run government more like a business," Laird writes, "our elected frontiersmen have reorganized government along the lines of multi-nationals like McDonalds and the Disney corporation: top down decision-making, fast-food ideology and fantasy-laden image engineering."

Within this neo-conservative climate, citizens are treated as consumers, the nation becomes a megamall and Parliament becomes "democracy-land," a Disneyesque theme-park where modern politicians willingly put Canada up for

sale.

While Laird's use of cowboy motifs, his comparison of government to a fast-food franchise, his criticism of a family-values propaganda and his analogy of citizens as consumers has a playful tone, he never loses sight of the harsh social costs that accompany the slash-and-burn neo-conservative agenda. According to the author, the cost-cutting cowboys have relied heavily on private-sector trends and boast about running government like a business; they destroy social programs, gut education funds, and seriously compromise healthcare in order to congratulate themselves on deficit reduction and surpluses in the coffers.

## Civic environmentalism needed

Does our future political landscape look much the same? Yes, Laird cautions, unless Canadians begin to practice a "civic environmentalism." Using an ecological metaphor, he suggests that we should encourage natural bio-diversity in our political life. In his view, Canadians can fight back by "promoting diversity in politics, reclaiming government as a public commons and protecting citizens against corporate greed with a renewed social mandate." This sounds like a good strategy; but Laird, unfortunately, gives no concrete advice on how to achieve such a laudable state.

Still, *Slumming It at the Rodeo* offers intriguing glimpses into the history of Canadian populist politics. Laird's insights are fresh, and his ability to draw compelling links between the political and the more popular aspects of contemporary culture make this book an important one.

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## SPORTS notes

By DAVID DICENZO

**Transactions:** And I thought Dennis Rodman was a complete idiot. Silly me. In perhaps the best NBA roster move of the off-season, the Worm decided to tie the knot (and I'm sure some other things while on their honeymoon) with buxom Boobwatch, I mean *Baywatch*, star Carmen Electra. Bravo Dennis! Actually, the whole thing isn't official until the minister who performed the ceremony submits the marriage licence—he has 10 days to do so. Dwight Manley, Rodman's agent, is unsure whether the marriage was legal, seeing as Dennis was drunk at the time. Classic! I never thought I'd say this, but the Worm's okay with me. As for Electra, she's certainly run the gamut in terms of the celebs she's bedded—she went from the pocket-sized Prince (I mean—oh, wait, I don't have that symbol on my keyboard) to the triple-XL Rodman. What a tiger!

**Next year:** After a gutsy win in the Western Conference semi-final, the Esks bowed out of the CFL season with a whimper last Sunday. The 33-10 thrashing by the Stampeders may have been partially expected, but it doesn't lessen the impact of the blow. You know what the real bitch is? In some insultingly ironic way, Edmonton will be represented at

the Grey Cup this Sunday in Winnipeg. Three words: McManus, Flutie, Lancaster. Uch!

#### Flag on the play, flag on the play:

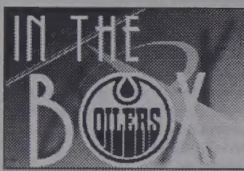
I was under the impression that the Kansas City Chiefs were in the National Football League—not a Pop Warner participant. Sure, the Chiefs were immensely overmatched against the undefeated and unbelievably scary Denver Broncos on Monday night, but there are no excuses whatsoever for the pitiful display they put on. In the final minutes of the game, Kansas City defensive players Derrick Thomas, Wayne Simmons and Chester McGlockton combined for five personal fouls on *one* Denver drive! Thomas, a linebacker with Hall of Fame potential, was whistled for three of them: one for hitting quarterback Bobby Brister in the head, and two for grabbing (and wrenching) tight end Shannon Sharpe's face mask. The

Chiefs brass, who show great pride in their storied organization, reacted swiftly. Owner Lamar Hunt called the defensive sequence a disgrace, not only to the organization, but to the Kansas City community as well. He waived Simmons and suspended Thomas for one game. Kudos to an owner who refuses to put up with the mounds of shit that present-day athletes tend to dish out.

**And the winner is:** Congratulations to all participants and winners at the annual Salute to Excellence Awards, held earlier this week at City Hall. The awards were presented to 42 individual Edmonton athletes as well as eight local teams, all of whom had won either Canadian or international championships in their respective sports. All of the athletes, who ranged in age from pre-teens to senior citizens, are responsible for Edmonton's sports rep as the Oilers and Eskimos. Good job.

**Cy... Poor Trevor:** The Cy Young awards were announced this week, and to no one's surprise, Roger Clemens won his record-setting fifth title in the American League after leading all pitchers in ERA, strikeouts and wins—that's what you call your proverbial no-brainer. The race in the National League, however, was another matter, and some question the selection of Atlanta Braves virtuoso Tom Glavine. San Diego reliever Trevor Hoffman secured the most first-place votes after recording 53 saves in 54 chances, though he didn't receive enough points to overtake Glavine, a previous Cy Young recipient. But why the controversy? Hoffman's accomplishments were brilliant, but for the amount of innings he pitched, how can you compare him to a 20-game winner? That's what the reliever of the year award is for. **V**

E-mail us at [sportsnotes@vue.ab.ca](mailto:sportsnotes@vue.ab.ca). C'mon...bring it!



By STEVEN SANDOR

This week, John Turner has been placed on the disabled list with an as-of-yet-undetermined head injury, so Steve is forced to do the column short-handed. Don't you hate it when sports jargon creeps into every facet of this column?

#### Topic: Some random thoughts

I'd like to know what kind of crack the NHL schedule-maker smokes, because it obviously makes him forget about some of the basic principles of geography.

The Oilers went on a four-game trip that took them to Chicago and eastern Canada, then trekked back across the country for a stinking one-game home stand against the Red Wings. This weekend, they play back-to-back in Anaheim and Phoenix.

What's the purpose of bringing them home for a couple of days?

The team also spends most of December on the road, too—oh well, the Oil get to make up all those home games in March and April, when it's important to get momentum going into the playoffs.

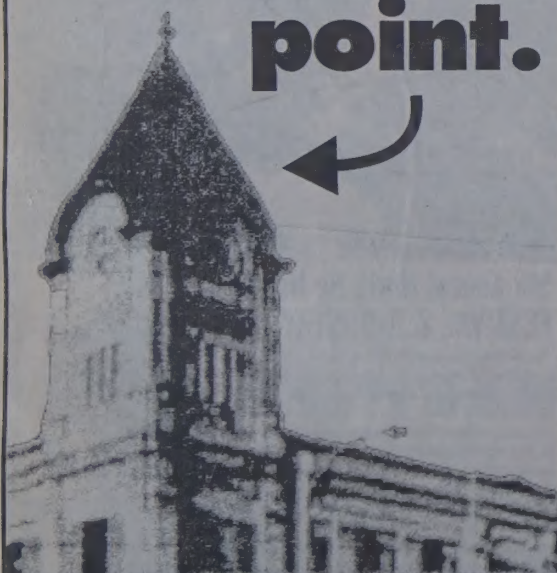
Anyways, in my hockey pool you get five bonus points for predicting the first coach to get fired—and on a gut feeling, I took Carolina's Paul Maurice, who's been at the helm of a team that's constantly underachieved. But I think all bets are on Dirk Graham right now; the Blackhawks coach is watching his team get routed night after night. The Oilers came back and eked out a 3-2 overtime win against the Hawks on the last road trip. The way they're going, the Hawks are currently the worst team in the NHL.

But if the Hawks were the worst team the Oil have faced so far this season, the best team they're going to face is the Phoenix Coyotes Saturday night at America West Arena. Last week, John and I wondered if the Oilers had truly joined the Stars and Wings as part of the West elite. Well, Keith Tkachuk and company want into that club, too, and Phoenix is off to the hottest start in the league. This will be a real litmus test for the Oil—let's hope they don't choke it off like they have against the Avs this

season.

As good as the Oil's start has been, they've been carrying some dead wood this season. Bill Guerin's goal total not only has to make up for the injured Doug Weight, he also has to fill the gap thanks to miserable starts by Ryan Smyth and Dean McAmmond. McAmmond was the Oil's second-leading scorer last season, but he's reverted back to his form of two seasons ago, where he was booted up to the press box with regularity. Smyth's 39-goal campaign two seasons ago created expectations he can't possibly live up to. Smyth is a hard-nosed banging forward who could help a grinding-style team, but looks lost on the run-and-gun Euro-style Oil. Smyth finished dead last on the Oilers last season in plus-minus (Some people think that it's an overrated stat; I think just the opposite. It should be regarded as highly as point totals) and is nowhere near to getting on the first line. When Andrei Kovalenko was scratched due to a bad back before Saturday's tilt against the Habs, Ron Low inserted McAmmond into his spot, not Smyth. Does that tell you anything? If I were placing a bet on an Oilers deal, the smart money's on Smyth.

# meeting point.

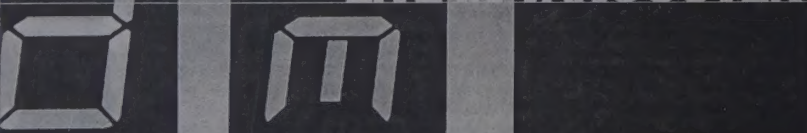


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## Medium Rare

— continued from page 8

clearly had no desire to suspend Milewski for his reporting.

The PMO made five complaints to the ombudsman; three had nothing whatsoever to do with Milewski, and the two that did were dismissed outright in a letter to the PMO from CBC executive director of TV news Bob Culbert, head of TV news Sandy McKean and *The National* executive producer Kelly Crichton.

"Can a reporter have a point of view on a story like this? Absolutely,"

they wrote, noting that journalistic ethics demand a reporter enter a story without bias and open to view the facts objectively. Once the facts are weighed, of course, a reporter may have a point of view and articulate it, as long as he reports the facts clearly, completely and in a balanced way.

So there's no reason to discipline Milewski for calling the government "the forces of darkness" in his private e-mail, and the CBC didn't do so. In their letter, they dismiss every single point the PMO made against Milewski.

Of course, by this time, Milewski had become a story unto himself, so they were right to take him off the story and reassign it to Ian Hanomansing, Milewski's complaints in the *Globe* notwithstanding.

But Milewski is alleged to have made a clear breach of ethics in that infamous e-mail, one which, if true, certainly warrants discipline.

Milewski is alleged to have given Jones legal advice and to have provided him a synopsis of information he obtained from a confidential document. This is a clear violation of impartiality, and one which the CBC

recognized in its letters to the PMO.

"We cannot condone a reporter offering or seem [sic] to be offering advice on legal strategy to anyone involved in a story," wrote the CBC. "Also, we cannot condone a reporter sharing questions submitted to one party in a story to another party in the story."

It remains to be seen whether this or the *Globe and Mail* commentary is the real reason behind Milewski's suspension (although I strongly suspect the latter); presumably, this will be revealed once Bazzy's report is made public.

Many people are abuzz about Milewski, and might agree with him about calling the government "the forces of darkness." Be that as it may, the CBC ombudsman is there for a purpose—to serve as a conduit for complaints about its journalists. The PMO has the same right as any Canadian person or group to lodge a complaint; doing so does not constitute totalitarian behaviour, even if it's by the government.

In any case, one thing's clear: the next time Milewski decides to become part of a story, I bet he picks up the phone instead of e-mailing. ☐

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## Quad lifts and nightclubs

Lake Louise offers awesome runs and après-ski entertainment

By HART GOLBECK

Lake Louise is Canada's largest Alpine resort, boasting an awesome 4,200 skiable acres. With the recent addition of the 24,000-square-foot Lodge of the Ten Peaks at the base, there are no more overcrowding problems here. The old Whiskeyjack Lodge is still up, so now there are more than 36,000 square feet of base facilities to conveniently help skiers and boarders get their day started.

They've made one huge lift improvement since last year as well: a high-speed quad has replaced the old larch double chair on the back side. This now makes two quads servicing the back mountain faces from the Temple Lodge.

Last spring, Zeke and I visited Lake Louise to take part in the Toshiba Ski Invitational. While there, we checked out the new digs and were impressed to say the least. Our day started with a fabulous inexpensive breakfast buffet in the Lodge of the Ten Peaks, which is the biggest log cabin we've ever seen. Two quick quad rides up and we were at the top of the world. Here you have a real can't-miss photo opportunity with breathtaking scenery all around.

Once at the top, your first tough choice awaits you: ski the front or jump over on to the back side. Either way, there are easy or tougher runs to get back to a chair. We chose the latter and jumped over the back and down Paradise Bowl, where bumps as big as Volkswagen rattled us from side to side.

### Cruising heaven

A leisurely cruise on Pika to the larch chair finished our first run. This is where we spent all of the morning because the Larch run—



Lake Louise ▶ Our own Colin 'Zeke' Cathrea takes to the air

which should be renamed "Cruising Heaven"—was groomed to perfection. We carved high-speed arcs until our thighs were burning and the call from Temple Lodge to replenish lost fluids could not be refused.

After a quick break, we hooked up with Alan Carter from A-Channel. Carter is a serious boarder who loves shredding bumps, and we found just the place for him on Ptarmigan run. Three more runs on the back and we were getting hungry. Someone said back-door burgers were on the grill, and we were off.

### Did somebody say nightclub?

Jumping over to the front we cruised down Wapta and on to Juniper, bringing us to the Beaver-tails gazebo at the base where a feast for a king was to be had. I believe one of the finer things in life is hanging out with your friends in the sun at a ski resort, munching on a burger and washing it back with a beer.

The rest of the afternoon was spent cruising down runs on the front face and watching some of Canada's past and present ski racers taking part in the ski invitational. Smiles were all around as we headed for our accommodations for the night. There are four excellent establishments at Lake Louise where you can stay. The Chateau Lake Louise is the most prestigious, and that's where we were headed. The Chateau may be expensive in the summer, but in the winter, prices are slashed—and for value, view and class for your dollar, it can't be beat: 515 rooms with a breathtaking view of the lake and glacier as well as a nightclub, health club and shopping. We were headed for the sack early because we knew we had a race the next day, but then someone said, "Nightclub!"

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## Fall Lines

By COLIN CATHREA and HART GOLBECK

The Toshiba Ski Invitational at Lake Louise is also known as the "Breath of Life Challenge." Every year, corporations and a star-studded cast of Canadian ski legends meet on a weekend in April to raise money for cystic fibrosis. Part of the weekend's activities include a media challenge race. We were returning champions and we defended our title admirably, but the trophy was torn away by Edmonton's own A-Channel, whose ski team was anchored by none other than Canada's great downhill skier and event host, Ken Read.

Ski down the mountain with fire—Lake Louise has a torchlight parade every Monday night. Following après-ski appetizers and a gourmet dinner, guides lead skiers down the mountain by torchlight. Call (403) 522-3555 for info.

We had a great chat with Sunridge Ski Area's Harold Weissenborn the other day. The facility is open evenings and weekends and will open full time towards the end of the month. They have a great expanded Terrain Park that will encompass three full hills for skiers and snowboarders.

"It's open to a much wider range of users, so everybody has to learn to get along," says Weissenborn. "I remember being a reckless kid trying to build jumps anywhere we could, getting caught by the Ski Patrol and ceremoniously booted from the hill. Terrain Park stops the kids from doing just that. We now have a controlled environment where landing areas are thought out so safety is paramount."

Sounds like it's going to be a blast. By the way, they actually

### Fall Lines

continues on page 13 ►

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## Going back to ski school

By COLIN "ZEKE THE SKI FREAK" CATHREA

So, you've been skiing for quite a while. You've even taken ski lessons—make that one lesson, the first day out, 10 years ago. If this sounds anything like you, I strongly suggest you take another lesson.

Think about the amount of time and money you spend on skiing. The cost of a lesson is very small in comparison. Another consideration is that while equipment changes, so do ski techniques. Here's a few tips on how to get the most out of a ski school lesson.

Since a good portion of the lesson is standing and listening, dress warmly. Try layers so you

can peel one off if you seem warm.

Be aware of ski instructors with dubious accents.

Take your lesson early in your vacation, and early in the day. You can practise what you've learned that day while it's fresh in your mind. At the end of your lesson,

take a break in the chalet and write down the important aspects of your lesson. Remember the drills and pointers you should practice. Lessons can sometimes be a little overwhelming, so write everything down!

### Be prepared for strange positions

Warm up and stretch before your lesson. You never know what strange positions your instructor might get you into.

Make sure you have your equipment properly tuned—and if you're a beginner, get good rental equipment.

If you've skied for any length of time, changing your technique will feel awkward at first. Remember, you've reinforced those bad habits with every turn. Add it up and it's quite possibly hundreds of thousands of times. So it's very important to trust your instructor.

Mentioning what you want to achieve when you sign up is always a good idea. Decide if you want a group lesson, private, or semi-private. Beginners can usually get equal benefits out of a group lesson for less money. Groups can be really fun—and meeting a great ski buddy or bunny is always a possibility! ☺



## Fall Lines

— continued from page 12

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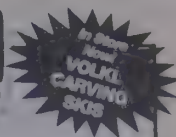
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## Shake your booty, shake your booty

By MAUREEN MOORE

Yes, boots are very big this season. Tall, short, buckled, laced, zippered, or just plain old pull-ons, boots are de rigueur for today's fashion conscious—and there's no escaping platform or chunky soles. Yes, we do live in a winter wonderland and boots should be an integral part of your wardrobe, but there's no need to lose style for practicality. Duane Harrington, manager of The Shoe Company, tells us that many boots are now made in waterproof leather so you can still look great while keeping warm and dry. Mom would be so pleased—now if we could only get you to do up your coat.



### style

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# MUSIC

## notes

By GARY MCGOWAN



MIKE PLUME

Whither Mike Plume? The popular Edmonton singer/songwriter rolls into the **Sidetrack Café** for a two-night stand Thursday and Friday. Besides a recent split-show with **Fred Eaglesmith** at **Cook County Saloon**, Plume hasn't played Edmonton since Easter. Nothing against E-town, but Plume has had more of a southern focus since he signed a management deal in Nashville this past June. "We've been to Nashville three times this year," enthuses Plume, "and summer was filled with festival dates so, yeah, it's been a while since we've played the city." Speculation has been running high in local music circles that Plume is close to landing a record deal in Nashville, but he's quick to quash those rumours. "We've had some interest from labels in New York and Nashville," Plume confirms, "but there's nothing on the table. In the music business, if it's not on the table then it's just proof of the adage that talk is cheap. When I recorded my first album [*Songs From a Northern Town* in 1993], MCA was talking to me all the time and I thought it would happen with them. But," he laughs, "I'm still waiting for that deal to show up." Plume is instead taking a more measured approach to his career. "We're planning on spending the bulk of the winter in the U.S.," he says. "I've driven the snow-covered Trans-Canada nine times in the last couple of years, and I need a break from that." Instead, he'll use his new-found Nashville connections to work south of the snowbelt this winter. "There are certainly lots of places to play down there," Plume points out, "and in America *Song And Dance, Man* [his ARIA-award winning latest CD] is still a new disc." Not that he isn't contemplating the recording of another release. "We took most of October off and that turned out to be my first songwriting break in two years," states Plume. Some of the songs written in that down time will probably turn up on the next Plume CD, which is scheduled for creation late in 1999 with or without major label involvement. In the meantime, Plume will be on stage somewhere on the continent doing what he does so well—playing for an audience.

### THE NOMADS

"What a high!" That's how **Nomads** member **Garry MacDonnall** describes the band's recent stint with the **Edmonton Symphony Orchestra** at the **Winspear Centre**. The local rock vets (who started playing prior to the construction of most of the bridges across the North Saskatchewan River) were showcasing the release of their in-concert CD *Almost Live at the Sidetrack Café*. The disc sprang from a three-night stand the Nomads performed at the **Track** around Valentine's Day this year. "We wanted to record something in the Sidetrack because that room always gets the best out of us," says MacDonnall, "but the disc is

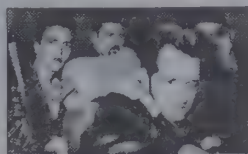
called 'Almost Live' because we wanted to leave ourselves an opening to replace anything that didn't work on stage in the studio." A few parts were reworked at MacDonnall's **Damon Soundtrek** recording facility prior to the CD's manufacture, but what you get on the disc is largely what the band played live on February 12-14, 1998. The Nomads will follow-up their wildly successful **Winspear** show with the **ESO** ("We set an attendance and merchandise sales record for a local group," beams MacDonnall) by returning to the scene of the recording on Wednesday night. The Nomads will play the **Sidetrack** that evening to give the scores of people who couldn't land tickets to their **Winspear** shows a chance to see the band and pick up a copy of the disc. Wednesday's show also gives you an opportunity to assist the **1998 Christmas Bureau** campaign. The Nomads are donating a portion of the sale price of each CD to the Bureau, and the **Sidetrack** is donating one dollar from each door admission. MacDonnall says that after the success the band has enjoyed over the last couple of weeks they've got up a "new head of steam." "The **Winspear** shows went so well that we've landed a show with the **Calgary Philharmonic Orchestra** that we'll play in April." What a high, indeed, for one of Edmonton's original rock 'n' roll bands.



LAURA LANGSTAFF

**Laura Langstaff** isn't well known outside Canada's Métis community. That situation is beginning to change thanks to shows like the one **Langstaff** will play at the **City Media Club** on Friday night. "My music is very rooted in the context of the Métis culture," says **Langstaff**, "but I've always wanted to take it to a larger audience." Her personal life prevented her from pursuing that goal until recently—the mother of four had a son with multiple disabilities. "I quickly found out that there were no support services for such an individual in the aboriginal community," **Langstaff** says ruefully. She vowed to address that situation and spent many years working on various advocacy projects directed at improving the plight of special-needs aboriginals. In the face of that daunting challenge, however, she still managed to keep the fire of her music burning. **Langstaff** has regularly performed at the **Dreamspeakers Festival** in the city and had one of her songs included on the soundtrack of a documentary film about **Batoche**. Now that her son has reached adulthood ("And can now access appropriate services," she notes), **Langstaff** is concentrating more intently on her music. "Through the hard times I asked the Creator to bless my music," she recalls, "and I promised if he kept me from becoming another 'aboriginal statistic' I'd do something with it." The Creator spoke in rather dramatic fashion in 1997. **Langstaff** was a member of the five woman, aboriginal cappella group **Asani** at the time. "I was surfing the Internet and came across an invitation for groups to apply to be a part of the **Canadian Choral Tour** that would play **Carnegie Hall** on July 1, 1997," she recalls. "We were accepted and the **Canadian Consul-General** in New York City said we stole the show." **Langstaff** has yet to record any of her

music, but that should change next year. "We'll be taping our show at the **City Media Club** to get an idea of what the music sounds like in performance," **Langstaff** reveals. Some time in the coming months, as **Langstaff's** time and energy level permits, she hopes to make her recording debut. Friday night, however, you can appreciate two sets of original **Langstaff** songs live at the **City Media Club** while you're waiting for your first opportunity to take her music home with you.



LAS VEGAS CRYPTKEEPERS

The time is nigh for the **Las Vegas Cryptkeepers**. The much-touted Edmonton band are scheduled to begin recording their new CD within the next two weeks. Producer **Corey Parmenter** has established a studio in his personal rehearsal space where he'll record the **Cryptkeepers** disc, along with the debut CD from **Fat Man's Belly**. The two bands worked out a cost-sharing arrangement that allows both groups to get the time in the studio they need to track their discs while still keeping the wolf from producer **Parmenter's** door. "It made it totally worthwhile to go ahead at this time," reports **Cryptkeeper Paul Ellingham**. "We hope to record and release between 11 and 14 songs and issue the CD early in the new year." The working title of the disc is *Supertanned*, and the **Las Vegas Cryptkeepers** have a little surprise for the fans who've waited all this time to get an actual recording from the band. "There are five or six songs scheduled for the CD that we've never played live," enthuses **Ellingham**, "and we won't play any of them until the CD release party." Nothing like a little consumer incentive to pump up those first week sales. The **Las Vegas Cryptkeepers** will headline a show at **New City Likwid Lounge** (with opening act **Dive**) on Saturday night. That should be the last date they play in the city before that as-yet-unscheduled CD release party. "Once we're done recording we've got a mini-tour planned for Banff and Jasper just before Christmas," confirms **Ellingham**, "and that's it until the CD comes out." The release of *Supertanned* is eagerly anticipated by the lads in the band. "I think we're stagnating without a CD," sighs **Ellingham**. *Supertanned's* release should stir up those waters for the **Las Vegas Cryptkeepers** early in 1999.



THE CARTELS

Vancouver trio **The Cartels** will be back in Edmonton on Thursday night for a show at **New City Likwid Lounge**. The **Ramones**-influenced, hot-rod obsessed threesome have scored well with local audiences on the several stops they've made in the city in 1998 (including a June opening set for **NoMeansNo** at the **Arts Barns**). The band has been pushing their 10-song CD *Kingpin* since the disc was released a year ago. They've developed a reputation for delivering an intense and unpredictable live show. **The Cartels** should be a treat to see in the intimate confines of **New City Likwid Lounge**. Edmonton's **Namesake** open the show.

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# Something fishy about Lure

## Local band takes the bait

By SANDRA SPEROUNES

What the Hanson Brothers are to hockey, Edmonton's Lure are to fishing. Not only did the hard-rock trio come up with their name while fishing on Island Lake, some of the songs on their self-titled debut CD refer to the sport in one way or another.

Take the first four songs, for example "Bliss's Pole," "Catfish Gumbo," "Crucifix" and "Bottom Feeder."

"We do love fishing," Derrick Schmuhi, the band's drummer and least successful fisherman, says emphatically. As he tells it, guitarist Kyle Dunn and bassist/vocalist Tyler Burrell have had more luck at landing slough-suckers. When asked what could possibly be so alluring about waiting hours for a fish to grab a piece of bait dangling from a pole, Schmuhi almost seems stunned by the question.

"Holy cow! There's so much," says Schmuhi. "There's the being alone, there's the wilderness, there's the water. Then there's finally getting the fish you've been waiting for. It's an escape."

## It was weird—well, no

Apart from escaping to bait their hooks together, the three have been creating catchy musical

hooks for the past three years. "It was weird," explains Schmuhi. "I played with Kyle for two and a half years quite a while ago, and then we both went on hiatus for a while. But Tyler was always there, always present. Driving us around, helping us out whenever we needed it."

Nothing weird about that so far. But wait—there's more.

"Then he started playing bass and we practised together. And we anticipated each other very well. Now I don't even have to look

at him to know what he's going to do."

That's not weird. That's what every drummer-bassist combo dreams about.

Soon after Schmuhi and Burrell formed their rhythmic connection, Dunn joined up, as did a vocalist by the name of Mike. He then left the band, prompting Burrell to expand his musical abilities.

"Tyler tried singing a few songs during some shows, and the response from people was amazing. His lungs must be so long," Schmuhi says with a hint of envy emanating from his own tar-stained set. "He's got a great set of pipes."

After gigging around town for almost three years, Lure set out to record their first CD earlier this year. Despite the prevalence of fishy imagery on the disc, Schmuhi says the band weren't planning to record a concept disc.

"We didn't go out of our way

to write about fish," he says. "In a sense, it was completely unintentional. It's weird that so much leaked onto the album. I wouldn't say that was the basis of the band. I mean, we're not going to stick with it in the future."

And truth be told, "Crucifix" is the only song to deal directly with the denizen of the deep. (Corny expression, I know, but I snagged it from Microsoft's thesaurus. Honest. Check for yourselves if you don't believe me.) "Bliss's Pole" actually tackles the serious subject of drunk driving.

## Drunk driving bad

"I'm pretty much against drunk driving, but we didn't write that song to preach," says Schmuhi. "A friend of ours had a drunk driving incident. He was totally lucky. He left a bar drunk and hit a pole on Kinsmen Hill. The car was totalled, but he literally walked away. Hopefully, he's learned a lesson."

The guys from Lure learned a lesson of their own while recording their disc at Edmonton's Big Records: never trust your recording equipment. "We had a few studio technical difficulties," says Schmuhi. Translation: "Some of the equipment was possessed by Satan," he laughs. "My earphones went out on the second day, so I only got sound in one ear. I had to wear two pairs of headphones masking-taped around my head."

Alas, no photographic evidence exists to use for the purpose of extortion. "Thankfully, no," he sighs.

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## Jackson knows the bass-is of success

By CAM HAYDEN

Russell Jackson has had a hell of a run as a bass player. "In 23 years of playing bass, I've never had a day job," he says. "I've supported myself through music exclusively."

Growing up in the Southern Baptist tradition in Wichita, Kansas, he participated in the church, singing in the choir from an early age. He followed that by singing backup in his school band, but he always knew he'd be a bass player.

"Bass was always in me," says Jackson. "As a kid on street corners singing doo wop, I wouldn't be singing the words, I'd be singing the bottom end." He took up the instrument at the age of 20, after a stint in the army which saw him on the move between California, Louisiana and Korea. At the time, he had settled in Raleigh, Kansas, not too far from his home town.

"When you live in Kansas," says Jackson, "you know you're either going to have to go east to New York or west to California to make it. Being a blues fan, I decided to go north to Chicago. I worked and saved my money for about 10 months, bought a car and off I went."

When he got to Chicago, he met up with a saxophone player he knew from the service who took him around to all the hot blues spots of the day, where he started working with a few players.

"I got a reputation as a solid guy in the mid-'70s, a bass revolution was going on, with Stanley

Clarke leading it. All the bass players wanted to move on to that sort of thing, so a solid, stay-at-home bassist could get steady work." That steady work included gigs with Buddy Guy, Jr. Wells, Buddy Dollar and eventually a three-year stint with the Otis Clay Band. That's where a little luck, talent and perseverance came into play again.

## King of the world

"We were opening for B.B. King at the Burning Spear, the biggest black club on the south side, and B.B. heard me play," recalls Jackson. "He asked me to come back and do three songs on stage with him later in the evening, and I can remember it like it was yesterday. We did 'Thrill is Gone,' 'Three O'clock in the Morning Blues' and 'Never Make Your Move Too Soon.' B.B. liked my style and said that he might have a place for me in his band soon."

Here's where Jackson's perseverance paid off. It was September 1978, and B.B. told the young bassist to give him a call. In fact, it took a number of calls over a five-month period before a space opened up in King's band for Jackson.

"He'd tell me to call him on such and such a day, at such and such a time, usually Eastern Standard Time because he was touring the world, and I would be right on time each and every time," he says. "I think it might have been a little bit of a test." In any case, he passed, and spent the next seven

years as a member of the B.B. King Band.

After his time in King's band, he settled in Texas and put together a trio called Silent Partners. That group put out an album, then sort of fell apart. "I was married to a girl from Chatham, Ontario and we decided to move to Canada," says Jackson. "We wound up in Vancouver, and I basically started all over again from scratch."

## More colours than blue

He got a trio together and started playing. His current drummer, Ivan Duben, has been with him for six years, and guitarist James Rogers has been on board for three. Next month, Jackson will be releasing his second disc, *Becoming Blue*—a snapshot of what the band does live.

"I'm not just a blues player," says Jackson. "I do funk, R&B, jazz and rock. As a bass player who has worked continually for the past 23 years, I've played them all. The disc has six of my original songs, and seven covers. I've been working on it for about a year and a half, and it should be getting shrink-wrapped even as we speak."

You can catch Jackson's trio at the Blues On Whyte all this weekend.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.







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# This band's a bit Rusty

They're not afraid to stir up trouble

By STEVEN SANDOR

Don't be surprised if Rusty's lead singer, Ken McNeil, and guitarist, Scott McCullough, challenge either each other or the audience during this week's show at Red's.

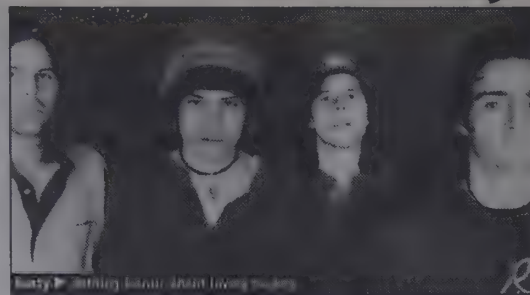
You see, McNeil is a die-hard Leafs fan—so much so that the team asked him to write an essay on what hockey means to him in the latest instalment of their program guide.

But that's not where it ends, explains bassist Jim Moore.

"Ken's a die-hard Leafs fan and Scott's a die-hard Habs fan," says Moore. "So far, it hasn't caused any trouble inside the band, but they do take it out on stage sometimes. We were playing a gig with Calgary's Huevos Rancheros, and one of their members came out wearing a Flames jersey. They challenged him right there. They almost started a brawl at a show in Vancouver. Ken started telling the people how much the Canucks sucked, and it didn't go down too well with them."

But Rusty's hockey connection doesn't stop there. The band just did a rendition of Stompin' Tom Connors' "The Hockey Song" for the CTV melodrama *Power Play*.

"It's too bad nobody saw it," laments Moore. "It was on Thursday night opposite *Friends*. What chance did we have?"



This week's show should mark the last time the band comes to town to promote *Out of Our Heads*, the '60s garage rock album that was recorded on a bit of a lark. Rusty's always had a penchant for changing their sound. They started off heavy, but went a little country in time for their second disc, *Sopbomoric*. But the garage-rock angle came as a surprise even to Rusty.

"We were going into the studio to do a song for the soundtrack of the Bruce McDonald film *Hard Core Logo*," says Moore. "We figured most of the bands would record stuff that sounded like '70s garage punk, so we decided to record something that would sound like it had come from the '60s, just to be different. Ken wrote about six songs and everything just clicked in the studio. Before we knew it, we had an album on our hands. We weren't even supposed to be putting one out—and there it was."

## Looking for a new direction

After this tour wraps up, the band will begin to write tunes for a fourth disc—and Moore says we shouldn't be surprised if Rusty goes off on a new tangent.

"We don't really have any songs ready for a new album, but we'll start on that as soon as the tour ends. We've talked about the possibility of going really heavy—even heavier than our first record. That would be fun, but nothing has been decided yet."

In the spirit of the band's current retro rock kick, they've worked out a special tribute to the reformation of Black Sabbath. If things get a little hairy because McNeil and McCullough have started trashing the Oilers, do the smart thing and request a cover.

"We really do a cover of 'Paranoid,'" laughs Moore. "We've done it at quite a few shows and it's been really popular. We worked it out and added it."

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# The Naked truth

The gospel according to Bif

By DAVID DICENZO

At first glance, Bif Naked doesn't exactly bear a resemblance to the typical girl next door. But if you were to delve deep into her soul, beyond the exterior of tattoos and multiple piercings, what you'd see is a vibrant woman with more than a few surprises.

"What people don't know is that I'm up at 6 a.m. every morning and in bed by 10 p.m.," says Bif. "I have two dogs [Nicholas and Anastasia] and I have to walk them. Actually, when I'm touring, it gets tough because the gigs are usually late at night and I'm used to going to bed early. It's physically challenging."

But the rigours of touring pale in comparison to what Bif's had to face in her life. Her introduction to the world 27 years ago was, to say the least, unique. Only days after being born in India, she was handed over to a missionary couple who became her parents.

By coincidence or by choice, the ensuing years of Bif's life have been equally unique. Through it all, there's one thing that she feels is an integral part of both her personal and musical existence—honesty. It's a common theme on both of her previous CDs, *Bif* and *I Bificus*, and something she takes seriously.

"I've never been one to think any subject should be taboo," says Bif. "If I'm on a soapbox, much to certain people's chagrin, I'm gonna say what's on my fucking mind. I'll tell it like it is."

## With a little help from my Bif

That mindset has been a source of inspiration for many fans around the world, especially young women who began to relay their stories to Bif. They could relate to what she said about facing turmoil, about difficult experiences—about being a woman in North America.

"That's a whole different can of fucking worms that we can talk about for hours," she says. "North America is a society for white men, and for anybody else, it's going to be more frustrating. I get mail from young girls under 18 who say I've helped them with certain issues like body image, for example. That's not what I set out to do, but if it's a by-product of the songs I write, than that's great."

"I wish I had something to listen to when I was 15," continues Bif. "I listened to Iron Maiden."

In those days, Bif would have just as soon gotten involved in comedy rather than music. She and her friends were known for their constant Eddie Murphy impersonations and they could literally recite hours of his material off the top of their heads.

"My sense of humour has changed over the years," says Bif. "I used to think vague things were funny, but my sense of humour is much darker now. I thought Eddie Murphy was the cat's fucking ass. He was one of my first role models—this black American guy. He was hilarious."

## Celine, Shania... Bif?

Sure, the lure of one-nighters at the Improv may have been big, but at some point along the way, Bif decided music was her calling. Whether performing at a massive festival or a smaller club, the stage has become her home. But even now, Bif still gets butterflies before she plays live—again, shedding some light on the sweet, naive side of this dynamically complex being.

"Performing is definitely my favourite part of the process," she says. "My fans who I talk to, ya know, fuck, I wouldn't be there without them. It's kind of like standing up in front of all your friends."

Well, at least the audiences in Canada seem like friends. Though Bif's literally gained popularity across the globe, foreign audiences have this strange tendency to group her with some female contemporaries that might not necessarily have the same edge.

"I'm used to touring in other countries, and fans around the world often associate me with Shania Twain and Celine Dion, because I'm from Canada," says Bif. "Initially, it used to really pick my ass, but in a patriotic way, I've learned that it's not meant to be an insult."

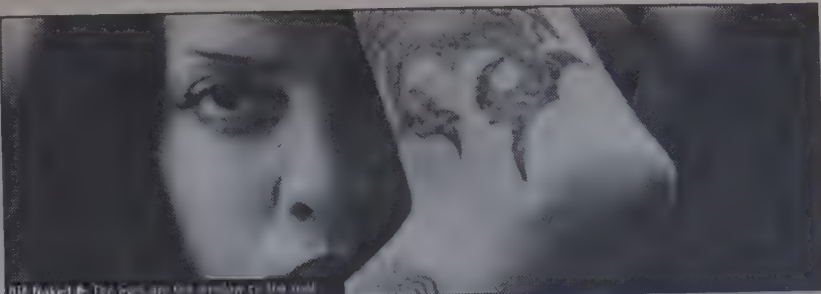
That may seem like some weird company for her, but the career she's made for herself was no accident. Bif, like many artists, knows the potential for rejection in the music business, and she says there were many times that she could have thrown in the towel. While it may have been the easy thing to do, she decided to stick it out.

## Don't give up

"You shouldn't quit anything—with the exception of shitty relationships," says the ever-insightful Bif. "I wish my parents had been more strict with me—I was a complete fucking terror. A lot of Gen-Xers are a bunch of fucking non-achievers or underachievers. Today, everyone's waking up and saying, 'Shit, what am I gonna do with my life?' I worked in a fucking print shop for five and a half fucking years, and then went to band practice at night. One thing I've learned is that you should never give up."

The gospel according to Bif. When her career is behind her, she hopes to be remembered in one extremely simple yet profound way—"as the one who didn't lie."

No, Bif Naked is definitely not the girl next door. She's better.



Bif Naked • The post-irony era: the real

# Lynn Miles

## NIGHT IN A STRANGE TOWN



"A powerful L.A. production from Larry Klein should delight Mary Chapin Carpenter, Shawn Colvin (and perhaps even Sheryl Crow) and our own Canadian Miles in the big league." —Music Week 9/26

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# She can sing for Miles and Miles

By SANDRA SPEROUNES

Sounds impossible, but Lynn Miles and Tupac Shakur are cut from the same cloth. The demure singer from Ottawa and the deceased loud-mouthed rap artist both share a criminal past.

Well, sort of.

You see, when Miles was a child, she stole her father's guitar. "We bought my father a guitar for Christmas, but he never got his hands on it," she smirks. Instead, Miles usurped the instrument and added it to her musical repertoire of piano, violin and flute. She soon was writing her own songs, and once she entered high school she began performing at some of Ottawa's coffeehouses.

Even so, Miles admits she was painfully shy as a teenager, preferring to hide behind her guitar and songs. Now, some years later and with two CDs under her belt, Miles says she enjoys talking about herself and her music. But she's still in the process of unveiling her true self. Her new CD, *Night in a Strange Town*, showcases her most candid tunes to date—thanks in part to Larry Klein, one of the disc's two producers.

### Just say 'Blah'

"Larry told me that my songs don't go deep enough, and that was like a knife to my heart," Miles reveals. "I went home and thought, why does it hurt? I'm

very poetic and I like to hide my thoughts in imagery. I thought about why I would want to hide, and then I wrote the song 'Yeah, Yeah.' It's my attempt to be simple. It's not poetic, there's not a lot of imagery in it. I just wanted to write and say, 'Blah.'"

"Yeah Yeah" may be the first single off *Night in a Strange Town*, but the best track by far is "Sunset Boulevard," a smouldering, cynical ode to Los Angeles—where Miles recorded the CD. Initially, she didn't want to include it on the disc because she thought it was too different from the songs on her first release, *Slightly Haunted*.

"I was so afraid of the song," she says. "But Larry said that's why you have to do it. You need to show people this side of you. And now it's my favourite song on the CD."

### Internet select

"Sunset Boulevard" might end up being her first American single. Miles's label, Rounder Records, is asking fans to listen to three of her songs on its website and then vote for their favourite. The winning song will then be released as the CD's first U.S. single.

"I think it's really cool," Miles says of the selection process. "Usually some guy in a suit and tie makes the decision and I've always wondered, 'How do you know?'" What Miles does know is how to write, poetically or not—



Joe Shute

and well she should, considering she's been doing so for most of her life.

"I try to write every day. I live my life as a songwriter," she says. "The other day I started writing in my car as I was driving 70 to 100 kilometres an hour. The words were

all smudged over the paper."

As for her father, he never did get a chance to play the guitar he received all those Christmases ago. "But he's fine with it," Miles says. "He's got his own gifts. He can fix a car better than anyone I know."

# A different Brandt of musician

Country artist-slash-humanitarian recognized

By DAVID GOBEIL TAYLOR

It's tempting to call Paul Brandt a nice guy. But then, given the fact that the Alberta country artist was named Humanitarian of the Year at the Canadian Country Music Awards (CCMA) in September, that's pretty much a given.

"Of all the awards I've received," says Brandt—and that includes CCMA's Male Vocalist of the Year for the past two years and this year's Junos for Country Male Vocalist and Male Vocalist of the Year—"that one was the most special. I'd go so far as to say that the humanitarian award was the only one that meant anything."

The award was a complete surprise to Brandt. "My manager kept it secret," he says. "I was supposed to sing soon, but he wouldn't let me go backstage and I couldn't figure out why. Then when I heard my name, I lost it; I was not expecting it at all. I couldn't even speak when I accepted the award."

Actually, sources who were at the CCMA's say he burst into tears—nothing wrong with that, of course. It's indicative of Brandt's passion, of the fact that he throws all of himself into everything he does, from his onstage performances to his

recordings (1996's *Calm Before the Storm* went double platinum in Canada and gold in the U.S.; *Outside the Frame* was recently certified platinum in Canada) to, of course, his charity work.

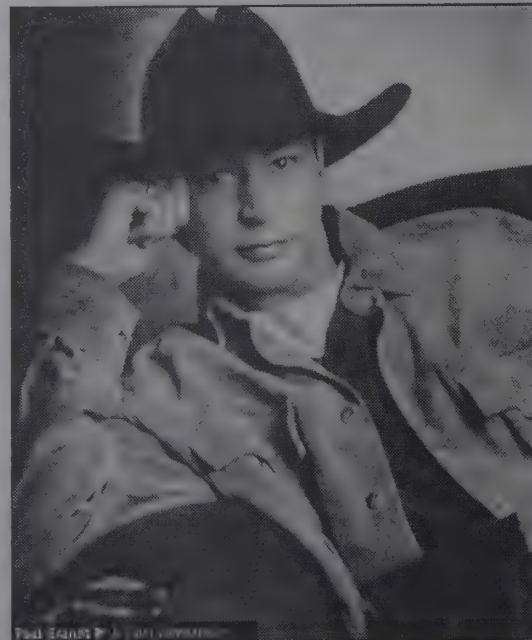
Many musicians have enough to do playing gigs, recording discs and generally keeping their careers moving. Brandt regularly takes time off to work with sick children, and has traveled to Africa to work with World Vision—and to play some music, of course.

"Country music is something that translates very well, even in Africa," says Brandt. "It doesn't have a lot of borders. It's common man's poetry; there's something about its simplicity that's instantly identifiable."

Brandt grew up in a small town near Calgary ("I ran around in the wheat fields," he says), and got his start at the Calgary Stampede—so it's a match that he was drawn to country music. "I play country because it's real to me," he says. "I try not to do any music that doesn't make sense given my life experience."

And that life experience has led him to his latest release, *A Paul Brandt Christmas—Shall I Play for You?*, released earlier this week. "Family values are a big part of who I am as an artist," he says, and you'd be hard-pressed to find anything more family-oriented than the Yuletide season.

"The disc's laid back and groove-oriented," he says. "It's a



good album to wrap presents to."

Brandt will continue to play, perform, and work with kids. In fact, one of the reasons he has the energy to do all that humanitarian work is the fact that he doesn't consider being a musician work at all.

"It's like doing your favourite hobby and being paid for it," says Brandt. "I love that. And what I love

most of all is being able to give something back, to use my talents to help."

And if recent history is any guide, *A Paul Brandt Christmas* should sell a few copies, giving Brandt more money for doing what he loves to do and making him able to continue his charity work.

Couldn't happen to a nicer guy.



# Recreating the hub-bub of the Hovel



Some of the Hovel Reunion guests: Clockwise from left, Joe Hall, Hans Stamer, Brent Titcomb, Humphrey and the Dumptrucks

## Folk musicians get together to remember influential '70s club

By PETER NORTH

Toronto had the Riverboat, Vancouver had the Egress. And for four and a half years in the '70s, Edmonton's comparable hub of activity in the folk/roots music scene was a cozy place called the Hovel, first located in the building next to the old A&W on 109 St and 102 Ave before moving to its second home on the corner of 109 St and Jasper Ave. During that time, dozens of local, national and international musicians graced the Hovel stage, ranging from Lionel Rault to Leon Redbone.

Twenty-some-odd years later, some of those musicians are getting together as part of the Hovel Reunion—including Hot Cottage, Tacoy Ride, Hans Stamer, Gay Delorme and Gary Koliger. And Chief organizer Andy Laskiowski didn't have to exactly beg anyone to participate when he put out the call.

"Only Roy Forbes had a commitment he was tied into; everyone was pleased and excited about the reunion," says Laskiowski, the former Folk Festival manager who started the Hovel in January 1973 with a couple of grants and a vision.

"We outgrew the original Hovel in about six months," says Laskiowski. "Jammed, it only held about 60 to 80 people."

## The power of the media

The Hovel employed a reasonable-sized staff and was self-sufficient after the initial grants ran out. Others stepped forward in the management position after Laskiowski took off overseas, including future Folk Festival director Don Whalen. Seeds for a Hovel reunion were sown a few years ago when Laskiowski received phone calls from a couple of members of the media who wanted to mark the 20th anniversary of the opening of the folk and roots music club.

"So I'd been talking about it for a couple of years and now it's a reality," says Laskiowski.

"The buzz about it has really been growing over the last few weeks."

Gary Koliger, who plays the reunion on Sunday, remembers the significance of the club.

"It was a testament to Edmonton that we had a club like the Hovel and a radio station like CKUA," says Koliger, a guitarist/songwriter/recording studio owner who played the room as a member of Betsy and the Blueboys and a number of other acts. It was at the Hovel that Koliger met Bim (Roy Forbes) and wound up playing on his first two albums.

"Yeah, there were other clubs in the country, but none of them were more interactive than the Hovel," continues Koliger. "You could walk in and hear Lenny Breau sitting in with PJ. Perry—you'd never hear or see that anywhere else. You didn't know what was going to happen next in that club; there was a real stream of consciousness thing going on."

## Bim busted behind Corona

"I got my onstage experience there," says Koliger. "I'll never forget Roy coming to town for the first time and getting busted smoking a joint behind the old Corona Hotel, then he wrote a tune about it called 'Parking Lot.' Lenny (Breau) came to town and dug the music scene here so much he stayed for a year. I just wish there was a flight recorder from those days, but live recording wasn't the easy process it is today."

The recording that comes closest to accurately documenting those days is an album titled *Acme Sausage Company*, named after one of the first CKUA programs. Holger Petersen hosted in the early '70s. Petersen took a number of acts, both local and touring, that could be found playing the Hovel into the CKUA studios, recorded them and released a compilation disc.

Of the artists on that piece of vinyl, Hot Cottage, Brent Titcomb, Will McCalden, Joe Hall, Humphrey and the Dumptrucks, and Bev Ross and Jan Randal of Manna will be appearing at the Hovel Reunion. Three out of the five members of the current Hot Cottage line-up will be reunited with former Hot Cottage singer Nancy Nash on Thursday night.

## The Hovel according to Rault

Also playing this weekend is Lionel Rault, who will be sharing the stage with his brother Ron and their old blues band Pontiac on Saturday night.

Rault sounds as if he could write a book about the club. "We opened

for Sonny Terry and Brownie McGhee, and I had really immersed myself in their music so that was a real thrill," he says. "It was weird sitting in the dressing room and listening to the two of them snipe at each other like an old married couple. They really didn't like each other, but the music was incredible. I was particularly blown away by Brownie's mastery of that Piedmont style of guitar playing—although I didn't know Piedmont from peat moss at that time."

Rault laughs as he talks about how Leon Redbone would take a flashlight with him on stage and at times, between songs, pull it out, flick it on and point it out from the stage to get a better look at individual members of the audience.

Most importantly, Rault has not forgotten that the Hovel allowed him to interact with other performers and find an audience he'd never experienced before.

"It was the first indication I ever got that some people gave a damn about the playing of folk/roots music," he says. "My first Hovel gig was at an open stage and you could always try out new songs. It was where I got to connect with people like Gary Koliger and listen to some superb songwriters like Vancouver's Bruce Miller and Joe Hall. When the Hovel came along, all of a sudden there was a scene where you belonged."

## American blues legends

Not only were music fans exposed to Canada's incredible talent pool, but some major-league musicians from across the continent regularly graced the Hovel stage. A partial list of artists who breezed into town impresses

even to this day: the Dillards, blues legends Sonny Terry and Brownie McGhee, Leon Redbone, Ramblin' Jack Elliott, Jesse Winchester, Louisiana Red and Sugar Blue, jazz sax greats Roland Kirk and Gary Bartz, and Robert Johnson disciple Johnny Shines were just a few of the American visitors who thrilled the patrons of the Hovel on numerous occasions.

Laskiowski says he looked into getting Redbone or Winchester as part of the weekend's festivities. Winchester, as it turns out, hasn't performed live in a decade and is pretty much a recluse living outside Montreal. Redbone still tours and records; the problem is he doesn't fly, so a one-off date with no surrounding tour was out of the question.

The line-up Laskiowski assembled is top rate, though, and a good overview of the music played and created in the confines of the Hovel—plus the skills of many of the musicians involved are substantially more impressive than they were in the '70s.

It may be nostalgia and a weekend flashback to the good old days, but what the hell—ya got anything better to do?

## Hovel Reunion Schedule

Thursday, Nov. 19—Tacoy Ryde, Hot Cottage and Friends

Friday, Nov. 20—Joe Hall and the Eyeball Wine Company, Brent Titcomb, Humphrey and the Dumptrucks

Saturday, Nov. 21—Hans Stamer, Pontiac (featuring Lionel and Ron Rault), Will McCalden and Chris Nordquist, Gaye Delorme

Sunday afternoon, Nov. 22—Gary Koliger and Ron Rault, Bev Ross and Jan Randall, Terry McDade



**The engine's in the front,  
but its heart's in the same place.**







## Wonder Walsh

Guitarist glad he moved to Edmonton

By SANDRA SPEROUNES

For eight years, Robert Walsh lived in a world of unpredictable intrigue: bomb threats, abducted babies, computer thieves, narcotic rings, embezzlers and impersonators. As the head of security for Toronto's Sick Children's Hospital, each day brought something new and strange. Not to mention arrests.

"I should really write a book about it," Walsh chuckles. But by 1996, Walsh decided to give up his life as a non-fictional Inspector Morse and move to Edmonton to pursue his first love: music. That pursuit is captured on his first solo release, *Walk Through the Fire*, on his own label, Whitemud Music Group.

Still, his old job haunts him. One of the tracks on the CD, "Nothing Wrong With the Blues," captures Walsh's growing frustration with his work: "I was a Suit and a matching Tie/ I had a dental plan, a pension, and a secretary named Dai/ I was Master of my little Universe, and I slowly lost my mind/ 'Cuz all the time, the Blues were calling/ And they would not be denied."

In conversation, Walsh doesn't deny his distaste for his hospital gig. "It was a really, really stressful job," he says. "I was getting sick of doing investigations and finding out people's dirty laundry. I thought, This is not palatable to me. I don't want to know. This doesn't drive me anymore." What drove me at the beginning was the fact that I had never had a job in the legit world.

Indeed, Walsh is not some aging hack making a last-ditch stab at fulfilling a frustrated dream. He's already had a career in music, playing guitar for Quebec artists such as the X-Men and former teen idol René Simard. Walsh is also an accomplished

French horn player and has a music degree from McGill University.

### He's a busy guy

#### blues/rock

#### PREVIEW

Robert Walsh CD  
Release • Sidetrack  
Café • Nov. 21

Since he and his wife, singer/actor Rhonda Trodd, moved west, Walsh has played guitar on a number of discs, composed music for the play *Catalogue des sociétés*, formed his own blues band, played jazz

with Farley Scott and fathered a son, Jackson, now almost five weeks old. Not surprisingly, Walsh has nothing but praise for Edmonton.

"I didn't know a soul before I came here," he says. "But I think the musical community is very supportive and fostering. So far, I've been able to make a living as a musician, so I'm very grateful for that."

In the midst of all those projects, Walsh has somehow found the time to write and record *Walk Through the Fire*. It's a fantastic first effort, featuring a mix of blues, rock and intensely personal lyrics.

Not only does he sing about his old job, Walsh tackles issues such as

religion and family relations. "Mary, Mary" offers Walsh an opportunity to challenge his inherited religion, Christian Science (not to be confused with L. Ron Hubbard's even more wacky Church of Scientology).

"The governing belief in Christian Science is that if you have enough faith, you don't need anything else. Which, of course, means you don't need doctors. So if you're sick, you don't go to a doctor, you go to what is called a Christian Science practitioner," he explains.

### Weird Science

"When I was a kid, I vividly remember falling down a flight of stairs and really, really hurting myself. I couldn't get up, I couldn't move, I couldn't breathe. My parents were freaking, they thought I had broken my back, and so they took me to a practitioner and all the guy says is, 'Robert, you were created perfect. There's no need for any imperfection. Imperfection doesn't come from God, it comes from you. So you don't need it and if you don't want it, you don't have to have it.' And at a young age, it made perfect sense to me and I liter-

ally got up and said, 'Okay, let's go!' It was amazing."

Not so amazing is his experience as a step-dad. Walsh can no longer see the son he step-fathered for six years, a painful fact he sings about on "What Would I Say."

"That was a tough one for me to get through in terms of writing it," Walsh admits. "And there have been times I've performed it and really had to struggle through it. But thankfully, I'm at a place now where I can look at it as a separate entity. I can perform it without having to live it every time."

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# If it ain't Brokop, don't fix it

Country singer refocuses on latest CD

By SANDRA SPEROUNES

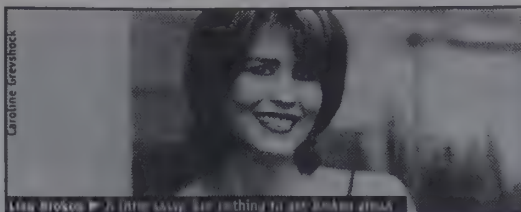
After a few minutes of chatting with Canadian country singer Lisa Brokop, you get the impression she's been listening to an awful lot to Helen Reddy these days.

The 25-year-old Surrey, B.C. native says her quiet, shy persona has been replaced with a new attitude—as reflected in the song "Ain't Enough Roses" off her fourth and latest CD, *When You Get to Be You*.

"That one represents me the most," says Brokop. "Not the lyrics, necessarily, but because it's a woman's song. It's got some strength to it, it's a little sassy. And I think that's me right now. A little sassy, a little attitude."

That attitude helped Brokop secure a record deal with Columbia/Sony after she and her previous label, Capitol Records, decided to go their separate ways in 1996. As her press kit puts it, she strode into the president's office and walked out with a deal.

"I'll never forget that day. I had just signed with my new management company and we had decided to not look for a record label right away. And Alan [Butler, president of Sony Nashville] had actually called us and expressed some interest. So my manager said to me, 'I think you should go in there and get yourself a record deal.'" Brokop giggles. "So I said, 'Well, okay, if you think that's the best thing to do.' So I got all dressed up and marched in there and pretty much stated the case."



Will the real Lisa Brokop please stand up?

Well, maybe marched is not the best word. "I was scared to death, to be perfectly honest," she recalls. "Because I thought if I mess this up, then I probably won't get a record deal."

But get it she did and now, two years later, she's released what she thinks is her best disc. "This one is the new me. And it really is me getting to be me, probably for the first time. I love the other albums, I'm really proud of them, but I took some time off for this record just to write, refocus and regroup, and that really comes through," she says. "It was

the first time in my life that I had a chance to step back and find out about myself before I went ahead and did this project."

Brokop's decision to take 12 months off comes after 10 years of working as a professional country singer. Since the age of 15, she's played with the Canadian group Sweetwater, recorded three solo releases including *Lisa Brokop* and *Every Little Girl's Dream* on Capitol Records, starred in the film *Harmony Cats*, was nominated for an Academy of Country Music award, moved to Nashville and toured endlessly across the continent.

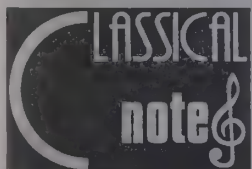
"You get to a point in your life where you just go, go, go and you forget why you're doing it," she explains. "The reason why I got into this business is because I love to sing and I love country music and sometimes that gets lost in the shuffle when you're on the road all the time."

## Finding her inner songwriter

Brokop admits that taking the time off was risky. She often worried that she was wasting her time—or, even worse, that the industry would forget about her. But her spirits were buoyed by a constant stream of fan letters and the fact she was writing songs with some of Nashville's best known tunesmiths, including Sam Hogin (Martina McBride, Tracy Byrd, Shenandoah).

Looking back on her self-imposed hiatus, Brokop says it's the best thing she could've ever done. "Sometimes you have to take a step back in order to move forward," she admits. Not only has she grown as a person, her songwriting abilities have blossomed.

"I got to co-write eight of the 10 songs for the record, which I never expected would happen. And now, my new goal is to have a song on the next album that I've written by myself," she says. "I've found the songwriter in me."



By DAVID GOBEIL TAYLOR

The Edmonton Classical Guitar Society has a fine tradition of bringing some of the world's best talent to Edmonton. This time they're looking to their own backyard, presenting a concert by locals **Caesar Zmyslowski** and **Marcus Wasnea**. Caesar & Marcus, as they're known, are no strangers to Edmonton audiences, having played at the First Night Festival, the Summer Concert Series at Heritage Amphitheatre and the opening celebrations of the Winspear Centre.

As is the norm in classical guitar concerts, the programming is widely varied, from anonymous Renaissance works to the ubiquitous arrangement of J.S. Bach to more contemporary pieces by Spanish-speaking composers. They'll also celebrate the season with an arrangement of Tchaikovsky's *Dance of the Sugar Plum Fairy*.

The concert takes place at **Muttart Hall** on November 20.

There are some last-minute changes to the **Edmonton Symphony Orchestra's** next Magnifi-

cent Masters Series concert, **A Passage to Poland**. Soprano **Izabella Klotzinska** had a conflict with Warsaw National Opera rehearsals, so she's been replaced by equally renowned (and, of course, equally Polish) soprano **Ewa Izykowska**, who audiences might remember from the ESO's performance of Mahler's monstrous *Symphony No. 8* last year.

Pianist **Marck Jablonski** has been replaced as well, by **Stéphane Lemelin**. Lemelin might not be Polish, but he certainly plays the piano with quite a bit of Polish. (Sorry.)

The concert celebrates the 200th anniversary of the birth of poet **Adam Mickiewicz**, known as Poland's "Beethoven of Poetry." (Not that Ludwig wrote a lot of verse; trust me, it's a compliment nonetheless.) All of the composers are Polish, including **Zelenski** and **Szymanowski**. Somehow **Penderecki** and **Gorecki** were left off the program—not that I'm complaining about the absence of neo-Romantic pap, mind you. But could a little **Lutoslawski** have hurt? (Oh, well, maybe one day the world will wise up and hire me to program all the concerts.)

*A Passage to Poland* is, of course, conducted by the ESO's maestro of Polish extraction, **Grzegorz Nowak**—who became a Canadian citizen this past summer. It takes place at the Winspear Centre November 20 and 21.

Internationally renowned pianist **Boris Berman**, head of piano at Yale University, will be in town for three events (a recital and two master classes) next week sponsored by the Alberta Registered Music Teachers' Association. See *Vue Weekly's* listings for details.

Kudos to **Trobairitz** for a thoroughly entertaining production of **Hildegard von Bingen's** medieval drama *Ordo Virtutum*. I'm not normally such a fan of medieval music (I just can't get around the lack of melodic variety, cadences, consistent tuning, etc.), but this proto-opera was so ingeniously staged and performed that I managed to lose myself in it.

Director **Michael Clark** and musical director **Katherine Wallace** made sure there was lots of variety and visual interest. (A lesson could be learned by many opera companies, who do exactly the opposite—contrast expressive, romantic music by stand-there-and-project staging.) An especially nice touch was the recurring appearance of **Hildegard** herself, reciting passages from her many visions—in English. It created a welcome relief from the melismatic sung Latin.

Oh, and the Devil was hilarious. In my preview (sorry, previous article) I indicated that I might go to heaven. I've changed my mind—if this play's any indication, I want to hang with the **Prince of Darkness**.

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# Remembering an almost-forgotten way of life

Jez Lowe's songs celebrate pre-Thatcher British life

By STEVEN SANDOR

This article is about a renowned at-home British songwriter who pens tongue-in-cheek songs about coal-mining towns.

No, it's not about Billy Bragg.

The subject of this article is Jez Lowe, leader of Jez Lowe and the Bad Pennies, a folk troupe who have enjoyed a critically acclaimed career that's lasted for almost two decades. *Parish Notices*, the band's 12th studio effort, was released in North America earlier this year, and features Lowe doing what he does best: writing tender songs about the working-class British without being patronizing.

Lowe is currently touring North America on his own (driving a van and trying to remember that he should keep to the right side of the road), performing solo acoustic shows throughout the continent. That's a far cry from the northeast England coal-mining village of Easington, which is where Lowe discovered his songwriting gift. But don't try and find Easington in your atlas; after ex-prime minister Margaret Thatcher's Tory government decided to get tough with unions,

it became little more than a ghost town. When the coal mine closed, the community died; what's left is a welfare village.

## A mine of inspiration

"It wasn't until the mine shut down in the early '80s that I started writing music," says Lowe. "When that happened, I wanted to start writing songs. I felt a need to write songs that captured a special part of England. I have a lot of friends back there who lost their jobs when the mine shut down, and their lives are basically over. They can't

find any work. I mean, it's not all bad that these people don't have to go down into the mine anymore, but when it shut down, the community died. All that's left are some men in their 40s who can't find anything else. They're too old to work and too young to die. Those are the guys I went to school with, and their lives are over."

The Bad Pennies are at home in England while Lowe barnstorms North America this time around, but he hopes to bring the band with him for a '99 tour. Even though Lowe gets top billing, he doesn't see himself as an entity who exists on a higher plane than his bandmates.

"I bring in the songs and then we all arrange them for the performance," says Lowe. "I don't write songs for albums; we arrange the songs as they're

meant to be heard live. We test out all of our new material on the audience first. After all, who knows if we're going to be lucky enough to get back into the studio? At least we're able to play in a live setting — and that's far more important. It's more important that a song stands up to a live performance."

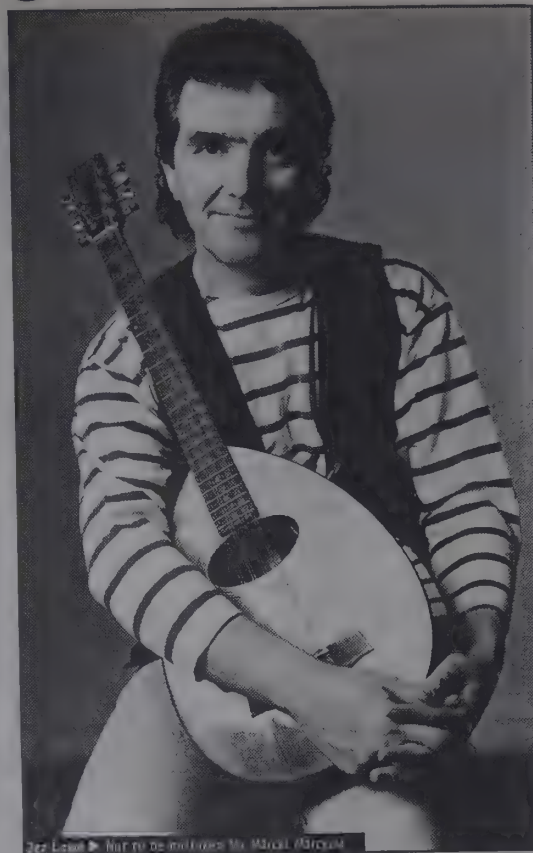
## Back in the slammer

Lowe may not be a household name in the world of folk music, but his songs have certainly made the rounds. He's a favorite songwriter of famed Brit folk-rockers Fairport Convention. Lowe's track "Back in Durham Jail" has been covered by 14 different artists.

And the village of Easington hopes that Lowe can help resurrect the derelict municipality. He's been declared composer-in-residence by the Easington District Arts Department.

But even though he's starting to earn worldwide acknowledgement (he played the Edmonton Folk Fest three years ago as a virtual unknown in North America), the last thing Lowe wants to be seen as is a crusader.

"I think it's a little too precious to say that I'm preserving the memory of the old coal-mining village," he says. "I don't really know what I'm doing other than the fact that I'm an entertainer. I don't strive to be a chronicler or a historian—I'm just here to entertain. If it connects people with the past, all the better. But it shouldn't go any farther than that."



Jez Lowe • Not to be confused by Mervyn Hines

## all that jazz

By PETER NORTH

The Yardbird Suite's featured act on Friday night definitely deserves an appreciative and sizable house based on a recent disc release. Jean Martin, Kevin Turcotte and Justin Haynes are the players in question, and the trio's CD, hot from the pressing plant, is *Get Together Weather*.

A CBC/Unity Records co-production, the disc finds the trio giving fresh and innovative treatments to an interesting assortment of pieces. Some are well known, such as "Surrey With the Fringe on Top" and "Oh What a Beautiful Morning" from the Roger and Hammerstein musical *Oklahoma*. There are actually five numbers pulled from that stage show and they bookend two of three pieces co-written by that well known anarchist and jazz composer, Dr. Suess. The line-up of drums (Martin), trumpet (Turcotte) and guitar (Haynes) can often sound as brittle as it does elastic. Toss in a couple of pieces from the team of Kurt Weill and Berthold Brecht, and one each from Hayes and Martin, and there's a mix of material here that definitely doesn't sound like the usual set of standards.

Thematically, the music can project eerie yet alluring streams of sounds that seem like soundtracks for films yet to be made,

while some pieces come across as dances of madness. Haynes's solo guitar interpretation of Dr. Suess's "5,000 Fingers of Dr. T" is a pretty and inviting work, with tones that glisten and enchant even though there's a melancholy feel to the arrangement.

## MVT: Most Valuable Trumpeter

Turcotte will be making his third appearance here in five months. He was one of the forces with the Banff Jazz Alumni Ensemble during Jazz City, and then as part of an impressive line-up led by Toronto drummer Barry Elmes, Turcotte and his trumpet helped open the Yardbird Suite season. In Edmonton, there's Bob Tildesley; in Toronto there's Turcotte and because of that central Canada exposure—along with the fact that he's an innovative and technically brilliant player—he's been named best Canadian trumpet player by *Jazz Report Magazine* six times. Incidentally, these guys are also in the midst of one of the most impressive tours I've ever seen take place in this country by jazz artists.

Martin, Turcotte and Haynes are playing over 40 dates, taking them to all 10 provinces and the Yukon. You have to wonder how many, if any, Canuck jazz groups have ever embarked on such an impressive tour. Looking at the trio's itinerary, you'll notice they've been booked not only in well-known jazz establishments, but they've also fleshed the tour out by finding gigs in galleries, a book store and a community hall.

It was interesting touching base

with bass player Allen Woody of Gov't Mule after the power trio rocked the Shaw Conference Centre last Saturday evening.

While not a jazz outfit by any stretch of the imagination, the group certainly does live and die with improvisation. Backstage Woody, the former bass player for the Allman Brothers, talked about the late Jimi Hendrix and of course Cream as being huge influences on what Gov't Mule is doing both onstage and in the studio. He also brought up a few other names that aren't exactly synonymous with the world of rock 'n' roll.

"Warren [Haynes], Matt [Abts] our drummer and I are also heavily into the music of the Mahavishnu Orchestra and a lot of the Miles Davis-led bands," says Woody.

His bass tone is at times very reminiscent to that of Mirslav Vitous when he was in Weather Report—when Woody's really driving, his sound is a dead ringer for that of Jack Bruce when he was playing with Cream or with the late Tony Williams.

The titles of a couple of tracks in the Gov't Mule songbook indicate the band's love of jazz players. Two that come to mind are "Trane" and "Kind of Bird," both of which appear on *Live at Roseland Ballroom*. Woody also mentioned that he's been really impressed with Canadian audiences, describing them as more like European crowds. "We don't get anyone yelling for Altman Brothers tunes like we do in the States sometimes," he says. "Canadian audiences just seem to let us do what we do and then make up their minds if they like it or not—and so far they have."

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**Various Artists** *Strangeland* (POURGRAM/TVT)  
Ever wonder what became of '80s glam-rock we're-so-goofy-looking-but-we're-nasty boys Twisted Sister? Well, apparently lead vocalist Dee Snider has burrowed further into the production end of things since his days as a Tammy Faye Baker lookalike. The movie *Strangeland* (or, as it's billed on the soundtrack, *Dee Snider's Strangeland*—as if it's going to be confused with the many others out there) is his latest offering.

Snider's horror flick looks like one to miss in the theatres, considering it's got Robert Englund in it as well as Snider himself. But the soundtrack, surprisingly, isn't that bad. The intro piece is done by Snider himself, and features a style that's dark and driven, and not at all derivative of his earlier days. The lineup of artists is impressive: Megadeth, Pantera, Anthrax, Marilyn Manson and Nashville Pussy contribute moody original tracks that are gritty and sinister. Other artists include Snot and Bala (gee, I guess all the good names have been taken; now we're down to body secretions) as well as the Clay People and Kid Rock (weren't they on the Flintstones?).

Snider has obviously put his rock affiliations to good use in bringing this soundtrack together, and his writing on four of the tracks shows some maturation of the last decade—except the last one, performed with his old band, and obviously the credit song, "Whaddaya wanna do with your life?" If you're a metalhead or goth/industrial fan, I'd say skip the flick, but give the soundtrack a listen. There's lots of good stuff here to enjoy. **★★★**

Matt Bromley

**The Kinsey Report** *Smoke and Steel* (ALLIGATOR)

The first time I heard the hard-rocking Kinsey Report on *The New Bluebloods*, an anthology of new Chicago bands, it was obvious that their raw, tough sound owed more to Hendrix than to John Lee Hooker. Guitarist Donald Kinsey, with his brothers Ken (bass) and Ralph (drums), form the nucleus of this '60s-influenced power trio. Like Hendrix, Donald is fond of building his songs around a screeching guitar lick. And as with Hendrix, the solo is the point.

No one's going to fault Donald's raucous fretwork. Nor is it easy to carp about his brothers' wall-of-sound rhythm section. But suffice it to say, after a while you might wish the Kinseys opened up the structure of their songs a bit and gave things a chance to breathe. Every moment seems to need a guitar lick or drum fill, making the proceedings excessively noisy. The band is a solid recording act, but chances are that live is when they shine the best. **★★**

Charles Mandel

**Flipmode Squad** *The Imperial* (ELEKTRA)

I've always had a soft spot in my heart—or, rather, my ears—for Busta Rhymes. His rough and nasty voice was the perfect foil for the other MCs in his first group, the incompa-rable Leaders of the New School. When Busta was in LONS and the Native Tongue crew, he was the court jester who, in short bursts, could turn a good song into a classic with his unique growl. But this is 1998, and school is long since out for the Leaders, so Busta has a new crew called the Flipmode Squad.

*The Imperial* is what happens when one gets too much of a good thing. This crew consists of Rampage, Spiffi Squad, Rah Digga, Baby Sham, Lord Have Mercy and, of course,

# New Sounds

This week's newest discs

Busta Rhymes. While they each have their own styles and seem to have polished deliveries showing varying degrees of mic prowess, the content of their lyrics is silly, tough-guy bullshit. There are some mystic Middle Eastern samples and a couple of tracks that have some good hooks, but every song has machine gun-like staccato beats that don't make my head bob (which is good)—they make it jerk (which is bad).

Busta has turned into a caricature of himself, flashing his Colgate smile for MTV while trying to establish street cred by saying "Yo!" and "What!" an awful lot. Yo! This disc is weak. Yo! Busta! Stick to cameos. Yo! Gangsta rap is old. Yo! I miss you, LONS. **★**

Colin Paton

**Ice Cube** *War & Peace* (VIRGIN)

There's no denying the incredibly diverse talents of Shea O'Jackson—known as Ice Cube to most. The production, the rugged voice, the rhymes—even his film work, which includes credits for writing, acting and directing. In the early NWA days, Cube did his part to revolutionize rap, and music in general. When the FBI stands up and takes notice of you, saying your group encourages "violence against and disrespect for law-enforcement officers," I guess you're officially on the map.

The thing is, that was 10 years ago, and it's sad Cube's still don't the same shit—randomly pick any track on *War & Peace* and chances are you'll hear references to gats, AK-47s, bitches, ho's and the like. The beats are intact, the production is second to none (as usual) and the haunting voice remains the same, but hasn't he learned anything in all those years? How many different ways can one tell the same story—South Central this, fuck the bitch that.

If one track sums it all up, it's "Ghetto Vet," where Cube goes through the familiar spiel of livin' in the hood, and what it all means to his bad ass. I know, I know—bullets rainin', puddle fulla blood, yadda yadda yadda. It's too bad, because he was an innovator with many abilities, including a savvy business sense that's made him some mad cash.

The only thing that might peak your interest about Cube's latest CD is that it's the first component of a continuous work—this release focuses on the *War* aspect (obviously), while *Peace* is to follow next year. And he promises it'll be different than any of his previous work—thank God! Cube fans can only hope it offers something different from the gangsta rap he's pretty much perfected—you'd perfect it too, if that's all you did for 10 damn years.

Ice Cube has too much talent to stagnate like he has—if he's just out to make dough (boy), then job well done. But if he wants to regain that status as "the man" in the world of rap, then it's time to do something new. According to him, that's what *Peace* is all about—we'll see in '99. But if it has any more gang references, I'm gonna get me a gat and blow my bitch-ass head off my mutha-fuckin' body. Gets boring, don't it? **★★**

David DiCenzo

**Oscar Lopez** *Seduction* (NARADA)

This CD of Spanish guitar music is full of pleasant surprises. It plays very well as background music for an exotically-charged romantic evening with your best squeeze, but also is robust enough for a closer listen over tapas and beer with intelligent friends. A kind of cross between the Gypsy Kings and Lorena McKennit (if you can imagine that!), *Seduction* is well-titled as guitarist and vocalist Oscar Lopez draws you into his warm and sensual relationship with his music. **★★★★**

Don Fleming

**George Michael** *Ladies and Gentlemen: The Best Of George Michael* (SONY MUSIC)

This new best-of collection contains 28 songs from George Michael's vast pop music career—now that's a whole whack of songs.

George started out in the seminal group Wham, who had many hit singles of their own in the early '80s. Wanting to break free from

the entrapments of a group, George went solo. He's been playing with (er, by) himself ever since. But by a stroke of luck, he also knows how to write a good catchy pop song, unlike your average jack. Off this double CD, Michael's songwriting talents are showcased throughout, and he knows when to speed it up or slow it down—it's all in his hands.

It seems that over the years, Michael has tried to keep up with the times by using modern music to help get his simple pop songs across, which is a good thing. There's nothing worse than someone beating something to death. He knows how to move it, how to shake it and when to release it. Also, because of his integrity towards pop music, Michael has always made a point of making music he'll be proud of for years to come—proving that he's always looking out for number one. **★★★★**

David Laing

**R.E.M.** *Up* (WARNER)

R.E.M. is one of the first and best examples of being too popular for one's own good—a danger for many "alternative" bands. There seems to be an invisible barrier of CD sales that separates pop/contemporary from alternative/underground. A disciple of alternative music may not want his or her heroes to become too renowned, as the attraction would fade. Success is for sellouts. For many, R.E.M. crossed the line with *Out of Time* and its "monster" (?) hit, "Losing My Religion." There was no turning back from the masses, and R.E.M. has been running out from under its own shadow ever since.

Trying to recapture the magic of old has been R.E.M.'s biggest obstacle in the last few years. That magic seems all the more elusive as drummer Bill Berry departed the group last year after 17 years of service. Indeed, my first few listens to *Up* seemed almost entirely focused on the beats. How could an inanimate drum machine possibly replace the heart and soul of a man who devoted most of his life to music? Well, it's with happiness and a twinge of regret that I admit the synthesizer and drum machine perform quite well.

One thing I've always appreciated about R.E.M. is Michael Stipe's distinct and clear vocals. His lyrics also show the same ambiguity that he had during the '80s. *Up* is a good outing that may seem far removed from R.E.M.'s original image as a working man's band. R.E.M.'s adaptability and capacity for change should garner them raves anyway. **★★★★**

Yuri Wuensch

**The Offspring** *Americana* (SONY MUSIC)

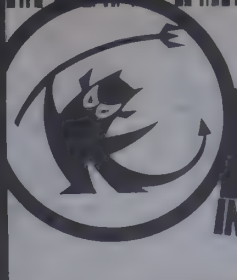
Call it a jaded view, but the Offspring's latest disc gives me déjà vu. *Americana* sounds a lot like *Smash*—minus the obvious hits that "Come Out and Play" and "Self Esteem" proceeded to be for the boys from California.

The closest *Americana* comes to spawning a success is with its first single, "Pretty Fly (For a White Guy)," a tongue-in-cheek send-up of the rap world featuring whiny Hispanic-sounding chicks taunting "Give it to me, baby" and Dexter Holland barking intermittently like a Mexican chihuahua in heat. (Okay, so I don't really know what that sounds like...)

The rest of the disc is a direct ripoff of their previous work: they use the same samples, the same drum beats, similar bass chords and Holland sings in his usual melodically sort of way. When they're not ripping themselves off, they're scamming from other musicians. "Why Don't You Get a Job?" sounds an awful lot like Smon and Garfunkel's "Cecilia." And "Feelings" is a pathetic cover of Morris Albert's classic tune—with a few hackneyed changes: instead of singing about love, Holland howls about hate. Ho ho. Hilarious.

If you ask me, the Offspring have produced the bastardized son of *Smash*. It's witty at times, but it's not a CD you'd want to admit to owning, let alone liking. Save your bucks, kids, and check out their website <www.offspring.com> instead. Now that's one of the most original around. **★★**

Sandra Sperounes



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# Jesus and the three wise girls

Yule be impressed with these teens

By ARAXI ARSALANIAN

When I was 11, 14 and 15, I was worshipping Duran Duran, obsessing over Morrissey, and scribbling horrifically bad poetry in the artistic hovel I called my room, respectively. My career focus was mainly that of a misunderstood genius who would die, young of absinthe poisoning and be worshipped as a god in literary circles.

So when I sat down with three of the sophisticated, intelligent, talented teen actors starring in *The Best Christmas Pageant Ever*, I was understandably bitter. I mean, when did teenage girls get so darn worldly?

"They are amazing, talented, and professional young ladies," marvels director Allison Wells (*Summer People*). "I worked with two of them in *Teen Broadway*, and I asked them to be in this show."

Stephanie Maltais-Bayda, Claire Theaker-Brown, and Heather McDougall are but three of the incredible elements of Stage Polaris's *The Best Christmas Pageant Ever*.

You mean there's more? "We've got two casts," Theaker-Brown explains. "There's a red cast and a green cast. We're the red cast."

"There are 12 or more shows a week, and 32 kids altogether. Each does half," adds Wells.

Extortion, swearing and... Jesus?

*The Best Christmas Pageant Ever* revolves around the exploits of the six Herdman kids, who are legendary for their misdeeds. Bullying, extortion, loitering, graffiti, foul language—the Herdmans are about as welcome as flu season. And when the school Christmas pageant rears its tinsel head, there's no getting around it: the Herdmans will ruin it for everyone.

That is, until someone believes in them for the first time.

Adapted from Barbara Robinson's best-selling novel, *The Best Christmas Pageant Ever* shows how a community's faith in children can raise them up from horrible circumstances.

The show's three divas-in-training know that feeling all too well.

"Sometimes I've felt like them, the Herdmans, that people didn't have faith in me," McDougall confides. "I'm not good in gym. And you always get picked last or left out for teams. It's hard on you, but you have to not listen to that and do it anyway. It's hard too, when I do a show. It's like [adults] know you can do it, but they think you're cute just for trying. Almost like it's not important to you, or

that you don't need to be good at it at all."

What? We're getting paid?

Maltais-Bayda, who opens the show with her narration, is unblinking about her challenges and her own abilities. Even adult actors get the runs at the thought of that opening moment—never mind an 11-year-old.

"Yeah, I notice that usually before a show I'm nervous, but then I get onstage. And then I'm [my character] Beth, and it's all right. I would do this show without them even paying me."

So how does getting a paycheck for doing what you love feel like?

"We didn't even think we were getting paid," says McDougall. "We didn't do this for money. It's because you love it, because it excites you. For me, it's that I like people to see me. Not egotistical—like what I'm really like."

You guys certainly handle the press like professionals—do you have a lot of experience?

"Claire was practicing before; she came up with all these questions she thought you'd ask, and came up with answers for them."

Oh? What was your favourite?

"How does your character differ from your personality?" laughs Theaker-Brown. "I couldn't come up with an answer. I think it's more important to talk about the show. It's great. It's funny, it's accessible. That's the really nice thing about it."

## •ANNOUNCING THE RESULTS•

### THE MODERN-TRADITIONAL POETRY CONTEST, 1998 (story by Ivan Sundal, contest clerk)

This contest, which was limited to the Edmonton area, was looking for modern poems that have roots in tradition. The judges, who did not know the identities of the contestants, have exercised their discretion, and have allotted prize money to four poets. The chair of the judges, John King-Farlow, says "We had a promising first year, with enough good contributions for us to think about renewing the prize money next year."

There were a considerable number of entries, thanks to *Vue Weekly*, which published the guidelines several times. Thanks also go to the *Stroll of Poets*, the *Canadian Authors Association*, the *Celebration of Women in the Arts*, and the *Writers Guild* for announcing the contest. And of course thanks go to all the poets who entered the contest.

The contest was sponsored by BearCat Press. *Vue Weekly* was the media sponsor. The contest was endorsed by the *Stroll of Poets Society*.

#### The Judges:

• John King-Farlow • Alice Major  
• Ruth Anderson Donovan • Lothar Krampol  
• Richard Bosley

#### The Winners:

• **First Prize, \$100:** Mary T. McDonald  
• **Tied for Second Prize, \$100 each:** Chris Tenove and Craig Miller  
• **Judges' Special Award, \$100:** Rebecca Luce-Kapler  
• **Honourable Mentions:** Richard Davies, Teri Taylor-Tunski, Ben Murray, Tim Bowling, Fred D. Anderson

#### IS THIS A KISS?

The young grass  
pulls my feet beyond the farm fence  
A wild slough-smell  
tells the way to the willows  
In the soupy water  
the polliwogs will be darning  
willy-nilly, easy to catch  
The little blue butterflies  
will be constantly looking for something  
and prairie buttercups will be open,  
coins in the pockets of  
the young grass

I kneel for a moment  
A sound of trickling hangs in the air,  
continuous, like quiet applause  
Did music just stop playing?  
I slide beside a willow bush  
Whirligig beetles and water-riders flick  
on the slough surface  
A hand of willow leaves brushes  
my hand. From the far bush a clear  
chip chip chip all on one note,  
then *tsleep tseep*, high and sweet  
I lean close to the willow branch  
It's smooth and silky, reddish-brown  
My lips touch it, my tongue moves over  
tiny knobs, slicknesses,  
scars from lost twigs  
Is this a kiss?

Mary T. McDonald (First Prize)

#### THE GARDENS WHERE SHE DREAMS

The small perfection of the blue oranda  
It rises between lily pads and hyacinth  
like a dream the water had,  
fish born in the moon's tranquil sea

—Lorna Crozier

The dawn sky stirred her shadows, made lucid the dark corners  
nuzzled the white cat into uncurling a paw to test the retreating night  
and wonder if he should venture forth once more  
before brightness sharpened all his prospects, sent them scurrying for cover  
Across the paving stone patio the trellis  
stretched light among tendrils of lavender wisteria  
rustling the green awake so that it would spill across the garden  
and shake the dew from the foxgloves and the grasses  
Threads of mist lingering about her like nebula  
The small perfection of the blue oranda

The noon sun bleaches the ground of shade all but  
beneath the cottonwood stretching over the yard's edge  
where she can curl in the dampness of the last darkness  
and watch for the presence she feels still searching  
the air whispering as its fingers part the wind  
something she remembers from a dream and not heard since  
Her arms shiver, wrap about her knees while she dares to close her eyes  
and conjure old, humid nighttimes knowing she is calling  
As she smells the green bitterness of absinthe  
It rises between lily pads and hyacinth

Afternoon brushes heat into her skin until even shade won't soothe  
and she opens her skirts until they trail behind  
her hands touching the orange lips of tiger lilies so their petals fold away  
stamens painting her legs with their golden pathways  
that trickle to her footprints in the soil of their roots  
There is no escaping wind, sun, and desire—the triad  
that keeps her in the garden, stretched beside the green pool  
fingers scattering droplets of water that evaporate from her body  
slowing the swift coursing of blood that nearly drives her mad  
like a dream the water had

Evening susurrations draw her to rest within the grassy hollow  
a bowl of moonlight that moistens her limbs and eases her swollen lips  
She sleeps, dreamless for a time, cradled in the ghostly light  
The white cat pads across her hip, insinuates himself in her arms  
startles her awake frightened by the darkness of her sleeping until  
she is reassured by his soft fur and the shadow of the cottonwood tree  
its leaves silent in the humid quiet of the night air  
waiting for cooler breezes from the sea to find their way across the garden  
and expire wisps of lingering heat, leaving the desires within her be  
fish born in the moon's tranquil sea

Rebecca Luce-Kapler (Judges' Special Award)

## THEATRE notes

By ARAXI ARSALANIAN

You know you're in an independent theatre company when:  
Your living-room furniture has been on stage about as many times as you have.

You've ever said, "Don't worry, we can just hot-tape it."  
You have a Frequent Shopper Card at Value Village.

You've ever said, "Don't worry, we can just gaff-tape it."

The audience recognizes you the minute you walk out on stage because you were cleaning up the vomit in front of your playing space only moments before.

You've ever said, "Don't worry, it should hold your weight."

You've ever chosen between paying your rent and writing a cheque to the Fringe.  
Now the news.

Got that writing itch but don't know how to scratch it? Alberta Playwrights' Network has a range of sessions and seminars for playwrights with a little green in their horns. You can learn about the Basics of Playwrighting, the Business of Playwrighting, or pour out your frustrations to their hallowed Playwrights Circle. Because, really, who else will understand the dilemma of sorting out all your witty dialogue between shifts at the coffee shop? Call APN at (403) 269-8564 for more info.

If you dig academia, theatre and seeing your pals in print, then *Canadian Theatre Review Online* is just the zine for you. Each issue has a theme, and includes articles from all over the country, and a complete new Canadian play! Past themes include *Puppets* (featuring Ronnie Burket and the complete text of *Tinka's New Dress*), and the current issue of *Opera and Music Theatre*. Check it out at [www.utpress.utoronto.ca/journal/jour5/ctr\\_lev5](http://www.utpress.utoronto.ca/journal/jour5/ctr_lev5).

The lineup for the Stratford Festival's 47th season has been announced. Patrons can check out the following in 1999: *The Tempest*, *A Midsummer Night's Dream*, *School for Scandal* (directed by Richard Monette), *West Side Story* (featuring Tylie Ross as Tony), a new adaptation of *Dracula* by Marek Norman, *The Alchemist*, *Glenn, Richard II, Pride and Prejudice* and *The Scottish Play* featuring real-life husband and wife Rod Beattie and Martha Henry. I guess the flying monkeys are next season.

Say, you theatre students! In a pinch? How about a kick-butt bibliography on Canadian theatre history? A complete bibliography of our country's early theatre to 1984 is available on the Internet through the University of New Brunswick. You can choose from one of two detailed search forms at [www.lib.unb.ca/Texts/Theatre](http://www.lib.unb.ca/Texts/Theatre) or search the CanDrama database at [www.unb.ca/web/candrama/search](http://www.unb.ca/web/candrama/search). And stay off the NoDoze!

Obsessed with the Canadian production of *René*? You're not alone—

dedicated to nothing but. Each contains photos, bios, soundclips, merchandising, reviews, look-alike contests—and one even has a quiz on which of the musical hunks you'd most like to marry. All I can say is, sad sad sad.

How many times has this happened to you? You hear a buzz about a new show from TO making the masses weep, laugh and change their lives. You prick up your ears; when, oh when, will it be produced here? It is, and you slap down your twenty bucks to see it—and it blows chunks. If anyone out there has heard about the new TO hit *The Norbals* (penned by Manitoba's Brain Drader) at Canadian Stage Company, let us know. Not that we want to hear that it is, in fact, fetid. The show is likely to hit E-town sometime soon, and a little consumer research is always prudent.

Get ready, readers. Theatre Notes will be circling around town to get your Christmas wishes for our annual segment. Be clever, be cruel, be naughty, but be prepared to be in print. The fun starts in December.

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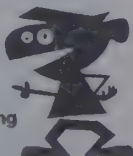
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The Edmonton Art Gallery

# Photographer High on Himalayas

Intimacy of show makes lasting impression

By MAGHARITA REGHELINI

As one travelogue puts it, Nepal is "the rooftop of the world." For those of us with a fear of heights, photojournalist Sean White will safely lead us on a *Himalayan High*. Through the camera lens, White takes us to the shimmering peaks of the Himalayas and descends into the valley of spirituality within the Nepalese community.

At the tender age of 21, White reveals an insight into a people and culture more commonly seen in the work of more experienced photographers. Through a multimedia presentation titled *Himalayan High*, White invites us to journey with him and takes us on personal tour of his collection of images. A sample of his work, available on the World Wide Web, gives a glimpse into the high-altitude adventure that is currently touring western Canada.

The website's image gallery contains a wide scope of scenes, from sweeping mountain vistas, to the welcoming smiles of Nepalese children. One of the most stunning photographs is of five Buddhist monks silhouetted against a sunset. One can imagine their state of meditative tranquility as they watch the sun vanish behind the mountains. Another photo that stands out is a black-and-white picture of a monk peering through a veil of shadows.

## The flow of cultural information

Although the show has both colour and black-and-white pictures, White has no preference of one medium over the other—he explains that, for him, "black and white photography is about the soul," and is most useful on portraits. Examining White's work, it's obvious he is capable of capturing more than just the moment.

*Himalayan High* promises to be an innovative presentation—projected slides, dissolved and synchronized to an original stereo soundtrack, are accompanied by a passionate live narration by the photographer. White says "the idea is to take the audience on a journey from a first-person point of view." Documenting the culture and spirit of the people in over 300 images, White keeps the story flowing with sequences of music that bring the images to life.

When White asked some school friends of his to create a soundtrack, he had no idea how big the

project would become. What started out as a track of background music became an all-out studio production with digital recording. "One particular flute sequence took over three hours to record for a total of seven seconds of flute music," explains White.

## Counting Sherpas

Synthesizers, lots of percussion, bells and triangles were just some of the instruments used to weave a very ethnic musical interpretation of the photographs. "The soundtrack also includes live recordings, such as Sherpas singing and monks chanting," he says.

Not merely a show of sight and sound, *Himalayan High* is a multi-sensory encounter. "Instead of just viewing a slide show, the idea is to get this intimate experience that will make a lasting impression," says White. "You walk in and there's an incense-filled foyer. There's a display of large prints with descriptions, and there's a small collection

of artifacts. People can touch, feel and smell." Even taste is a part of the journey. During the intermission you can savour a sample of authentic Nepali tea.

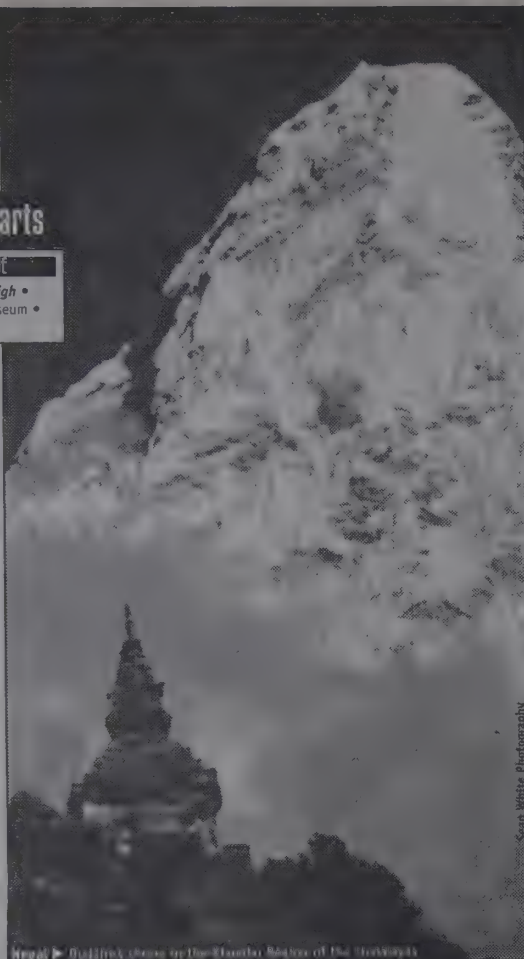
White stresses that *Himalayan High* was not created with any political or commercial goals in mind. In fact, the trip to Nepal was solely financed by White, and the production was also independent, with the help of some friends. However, as awareness of the project grows, it continues to garner support from a variety of corners, including a glowing endorsement from the Nepali consulate. White simply states, "It is a vehicle to promote multiculturalism, outdoor pursuits and communication through art."

One goal White does promote is an effort to raise money for school supplies, which he plans to send to the Sir Edmund Hilary School in Khumjung. Funds are being raised through the sale of posters and photos of White's images of Nepal.

## visual arts

### PREVIEW

*Himalayan High* •  
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# Pitt-y the girl who loves Death

A few long, entertaining days with *Joe Black*

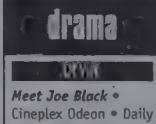
By PATRICK VUONG

Have you ever wondered what death would feel like? If *Meet Joe Black* is any indication, it's not all that bad. In fact, for females (and, of course, some men), it could be very interesting, mainly because Brad Pitt (*Seven Years in Tibet*) will walk you to the other side.

In this film, Pitt plays Death, who comes to our realm to prepare millionaire Bill Parrish for the end. Tempted to experience life as a mortal, Death makes a deal with Parrish: the businessman's demise will be delayed so long as he keeps Death interested with human life. The pact is made, and Death assumes a human body (and quite a good one, the lucky bastard) and is named "Joe Black" by Parrish. Joe's short existence as a human quickly becomes complicated when he has to choose between his duties as the Grim Reaper and his sudden love for Parrish's youngest daughter, Susan.

This story is somewhat similar to the recent *City of Angels*, starring Nicolas Cage as an emissary of God who has to choose between love and his responsibility to the order of the universe. One area in which that movie succeeded and *Meet Joe Black* fails is in the edit-

ing—*Meet Joe Black* could have been sensational rather than just the moderately entertaining movie that it is. At nearly three hours, this film is about 60 minutes too long. Scenes are drawn out to extreme lengths, and the whole affair becomes tedious in some parts. Long takes can give the sense of realism and cinematic skill—but when overdone, they can be very tiresome.



**Death doesn't become her**

Another fault in *Meet Joe Black* is the lack of real chemistry between Susan and Joe. It's not so much the idea of a young lady falling in love with an other-worldly being as it is the lack of reasoning behind the love affair. She seems to be infatuated (like much of humanity) with his good looks rather than the love he has to offer. In this respect, the editing fails to create any real connection between the two lovers that is actually convincing.

But despite these obvious problems, *Meet Joe Black* is still an above-average film. If it's not the great performances or the escapist fantasy elements of the movie, then it's definitely the exploration of mortality and paternal love that makes this film good. The film does well to show both sides of death and the significance of life.

The actors are all well-cast and the roles played competently. Anthony Hopkins (*The Edge*) is, as

usual, excellent as the wealthy father who is forced to negotiate the terms of his own passing. He brings this natural complexity to all characters he plays, and Parrish is no exception. One really gets the sense that, amid all the superficiality of wealth, Parrish is an honorable man who loves his two daughters deeply.

**Peanut butter and damned sandwiches**

Pitt's performance as Joe is also strong. He adds small but necessary doses of naïveté and boyish charm that lends well to his character. One particularly amusing scene is one in which he enjoys the tasting of peanut butter for the first time.

While other critics may find this scene questionable because they feel a near-omnipotent creature such as Death should know how peanut butter tastes, I beg to differ. Though I am no expert in other-worldly beings, I think it's logical to believe that since Joe has never been a human on Earth he wouldn't be able to indulge in an earthly delight such as peanut butter—hypothetically speaking, of course.

Lastly, Claire Forlani (*Maltrats*), who plays the beautiful Susan, is equally impressive and gives off a touching portrayal of a lady finding what love really means.

Ultimately, *Meet Joe Black* is entertaining, but only for those whose butts can stand the 180-minute commitment.

# Audacious WWII film is Beautiful

Nazis, camps and comedy an unlikely combination

By RUSSELL MULVEY

At one moment in this film, a guy named Guido manages a look that sums up the way many concentration-camp victims must have felt. The look is one of absolute incredulity.

*Life is Beautiful* is a comedy about life in World War II Italy and about life in a concentration camp, about life in one.

This audacious movie was the Grand Jury prize winner at this year's Cannes Film Festival. I suspect that it didn't win because it's exceptionally well-acted, well-written or well-directed—although it's all three—but simply because it's so audacious.

The film is directed by Roberto Benigni, a gutsy little Italian guy who enjoys comparing himself to Charlie Chaplin. He's often compared to Peter Sellers and, in fact, he took over the role of Inspector Clouseau in one *Pink Panther* movie. In addition to being a director and actor, Benigni is also a writer—*Life is Beautiful* was his idea, and he co-wrote it with Vincenzo Cerami.

**A case or two of mistaken identity**

Benigni's previous films all have, on the face of it, a similar sort of theme. *Johnny Stecchino* is about

a bus driver who looks exactly like a vicious criminal. *The Monster* is about an ordinary man who everyone thinks is a serial killer. Both these films are about mistaken identity and are comedies with a very ugly idea at the heart of them.

In a very grand sense, *Life is Beautiful* is also about mistaken identity, but that is its only similarity to Benigni's previous films. The motivation at the centre of *Life is Beautiful* is not the ugliness of Nazism and its related idiocies, but a father's love for his son and his need to shield him until he can shield himself.

Benigni's co-star is the earthy, sexy Nicoletta Braschi, who has been in all of his films. Braschi plays Dora, a school teacher who Guido (played by Benigni) begins to woo as soon as he and his cousin arrive in scenic Tuscany. Unfortunately, Dora is engaged to be married to the local Fascist leader. Guido perseveres, and Dora is won over by his charm, humour and apparent knack for synchronicity. This courtship takes up the entire first half of the film and begins to wear a little thin.

**Love and fascism**

The second half shifts its focus to the concentration camps. Guido and Dora are happily married and have a son when Germany moves into Italy and forces the lackadaisical Italians into rounding up Jews. Guido and his son get rounded up, and Dora elects to join them in a camp. Guido undertakes to convince his son that it's all an elaborate game. It's a charade he maintains despite the back-breaking



labour, the lack of food, the disease, the brutality and the sheer ugliness of it all.

*Life is Beautiful* is a, well, beautiful film. Cinematographer Tonino Delli Colli worked extensively with Pasolini (*Salo*) and also shot three films for Sergio Leone (including *The Good, the Bad and the Ugly*). He makes Tuscany as warm as a perfect lasagne and he makes the concentration camp look like—well, a concentration camp.

This is a very good film. Its single, minor flaw is the length of the first half, but this is overwhelmed by the humanity and grace of the rest of the movie.

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## DEAD CALM

Tonight's movie *Dead Calm* is an Australian suspense thriller. Now Australian movies have really taken off in the last 20 years. Since *Mad Max* we've had *Breaker Moran*, *Dark City*, and *Dead Calm*—with one of the main movers and shakers of Australian cinema behind it, George Miller, who was responsible for the *Mad Max* series. This movie also has authentic settings—Witch Sunday Passage and The Great Barrier Reef—and a down-under cast. So the real question is: "How Australian is this movie? Is it more of an Australian movie, or a genre movie?"

What I want you to consider while you're watching this movie, is to what extent—despite all its Australian background—is this movie truly Australian? And, to what extent is it another genre picture? You can also ask this of American movies. American genre movies in particular. To what extent are they truly American? And, to what extent is national identity either accentuated or blunted in any genre film? Genre, I think, tends to create separate identities that have nothing to do with the nations they're from. The genre itself becomes a new way of making films, something to work within. So you can see that we should be classifying movies more by affinity to a genre than affinity to a nation. You have to ask, in a movie like this as well, "Are all our hopes and fears—because they translate so well from a thriller in one country to a thriller in another country—are all our hopes and fears transcultural?" Well anyway, that's a lot to think about during the movie. Let's try for a little bit of smooth sailing as we go through this... and I'll see you later.

What we have here is a suspense thriller. So, what kinds of conventions can we expect to see? Well first of all, we have the stranger—or the outsider—in the form of Huey. And we have the suicidal wife/mother versus the homicidal psychopath. We've seen this before in these kinds of movies. And, one thing that comes up is insanity—usually of the hero—it is often a risk when you come right down to it. Just see any Alfred Hitchcock film to see what I mean. We also have a lot of foreshadowing—and this seems to come up a lot in suspense movies. We have the dog who continually fetches things. We have the dog who continually opens doors—and these things come back to haunt the characters. And then we have the sedatives. We know they're going to come into place somewhere... and in fact, they help save the day. And we have the risk of the separation of the family unit. Often it's the family unit itself that is at stake in suspense movies. There is also a whole lot of perversion and/or murder lurking about. Huey is responsible for a lot of that stuff.

What sparks this movie about death and a kind of rebirth—is the loss of a child at the very beginning. And, John—the husband—suggests a trip, weeks of calm at sea to get Rae—the wife—back in shape again. And she is very much, in some senses, still antsy after the death of her child. She is a character in need of a close call, not calm seas. We know that from the outset. She is, in fact, became psychologically when she has to take action—as all characters do when they get in this sort of position. In the end, it's Rae herself who manages to rescue her husband. In payment, maybe, for the way he's rescued her up till that point and been by her side to help her cope. And she is the one who finally becomes the hero in the end, because she is forced to.

Essentially, *Dead Calm* is a "fear of strangers" story. We have the ship of perverse pleasure that Huey comes from, versus the broken family that we see with Rae and John on the other ship. And these two ships have two different kinds of—well I guess we'd have to call it togetherness—as perverse as one is. Now this is the kind of thing that people who read Joseph Conrad come to realize, every ship stands for a different type of social order. So even in a small picture like this, these ships take on some significance. The family and love are the real things that are threatened when these two ships meet. And the strong versus the weak as well. And Rae has to somehow survive being—yes of the weaker sex, a woman. This adds to the fear and suspense. Throw in her recent loss and the temptation of suicide, and you've got a very strong potential for suspense here.

The question is, "Does Huey come to represent, well, almost death itself?" You might argue that Rae has to romance death to win her struggle. But that might be reading a little too much into this. She gives herself to death mainly to save her husband—and she has to make this ultimate sacrifice. The stranger—the outsider—in these movies must always be defeated. The question is, "Does this film play on our fears or does it amplify them and create a kind of disorder?" Well, in any case, until next week—I guess it's time to just wave goodbye.



# Film, film, wherever you may be

Moving Pictures marries genres

By ALEXANDRA ROMANOW

**M**oving Pictures; the very name for filmed images, conjures up visions of Lumiere and Terpsichore engaged in a celluloid tango for two. Yet most dance companies simply film productions choreographed for the stage, forgetting that the two mediums are vastly different, resulting in a flat and often dull final product.

Thankfully, a new genre has sprung forth, spearheaded by film-savvy choreographers and filmmakers wanting to explore new

avenues of creativity. "Dancefilm" is the term for film and video merged with contemporary movement—a far cry from the old CBC presentations of *Giselle* filmed in a studio with two cameras.

For seven years, Toronto has hosted the highly successful Moving Pictures Festival of Dance on Film and Video. Lucky for us, the organizers have packed up the best of their show and are taking it on the road for a nine-city tour, with one of the stops being Edmonton's Metro Cinema this weekend. Partnering with the Metro is, appropriately enough, the Brian Webb Dance Company, proving once more that their efforts to put Edmonton on the national dance map are working. With a total running time of only 79 minutes, *Moving Pictures* offers viewers a veritable smorgasbord of 12 of the best dancefilms the world has to offer.

## Taking it on the Chin

One of the most intriguing works

offered up is *Tari Ricksbaw*, a five-minute short directed by Nick de Pencier and featuring dancer/choreographer Peter Chin. Settling into a rickshaw, Chin bursts into flurries of highly stylized interpretations of classical Balinese dance—hands fluttering, face contorting into a dizzying array of expressions. Using one camera angle fixed squarely on Chin and cutting only occasionally to a shot of the faceless rickshaw driver, the

effect is a mesmerizing juxtaposition of gorgeous, ancient movement against the constantly changing backdrop of the neon-lit Yonge Street strip. *Tari Ricksbaw* was the winner of this year's festival award for Best Direction

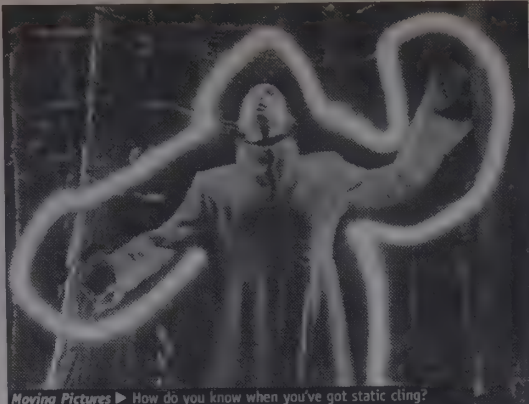
of a New Canadian Dancefilm, and deservedly so.

When *Ravens Fly* is the offering from Vancouver director Katherine Sharp and choreographer Katherine Labelle. Described as "two leather-clad Riot Girls who cross paths on a wet, mossy stairwell in Stanley Park, ensuing in a

## dance film

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clash of wills," it's in fact a beautifully shot piece that would benefit from stronger dance work. What little choreography the six-minute film actually offers is highly repetitive and limited in vocabulary. Overall, though, it does explore some interesting uses of editing techniques and camera work.

Then there are those wacky Australians (must be the Vegemite). Shona McCullagh definitely has a wry sense of humour and isn't afraid to aim it at the world's largest religious denomination, as she does with her two nuns battling over a bathroom in *Hurtle*. Featuring choreography specifically for the camera and utilizing post-production techniques to good effect, *Hurtle* is a convincing marriage of dance with film. While some of the acting is way over the top and the bathroom joke tires quickly, it does work, succeeding in being that rarest of breeds: a dance comedy.

One of the highlights has to be

*Elimination Dance*. Featuring the heavyweight talents of Bruce McDonald, Michael Ondaatje and Don McKellar, it's a surrealist 10 minutes that may be light on actual dance but is heavy with clever intercuts and metaphors. The filmmakers' pedigrees really make *Elimination Dance* shine, and it's worth the price of admission for this film alone. McKellar provides an understated performance as a bumbling contestant in a twisted dance contest, where a droning MC reads embarrassing life situations off of cue cards, like "Anyone who has gone into a flower shop on Valentine's Day and asked for 'clitoris' when they meant clematis." Sure enough, a flustered couple scurries off.

There's lots of candy for the eye and food for thought on the menu. Even if you're not a converted contemporary dance lover, *Moving Pictures* offers a dazzling array of creative filmmaking for everyone. **V**

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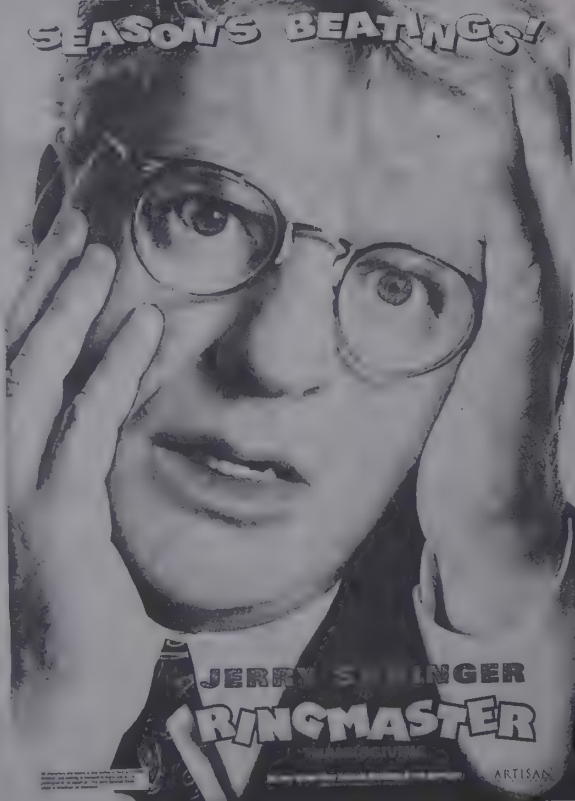
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# Elizabeth needs history lesson

Virgin Queen directed by man behind *Bandit Queen*

By RUSSELL MULVEY

## Blanchett proves to be an icy flame

Describing *Elizabeth* as a costume drama or a historical drama trivializes it, but it is certainly both. It's also the very personal story of an exceptional young woman and in the role of Elizabeth, Cate Blanchett is superb. Blanchett has only been in a couple of films before this, including *Oscar* and *Lucinda*. Her portrayal of the Virgin Queen is one of extraordinary self-control and exceptional passion. It's an icy flame of a performance.

The rest of the cast is equally good. Geoffrey Rush (*Shine*) plays Walsingham, Elizabeth's "Master of Spies." Christopher Eccleston (*Jude*, *Shallow Grave*) is the very Catholic Duke of Norfolk. Joseph Fiennes (*Stealing Beauty*) is Elizabeth's lover, Lord Robert Dudley. Richard Attenborough (*Jurassic Park*) is Elizabeth's chief advisor, William Cecil. The cast list goes on and on and includes Fanny Ardant (*Ridicule*) as Mary of Guise and John Gielgud as several Popes, most notably Pius V.

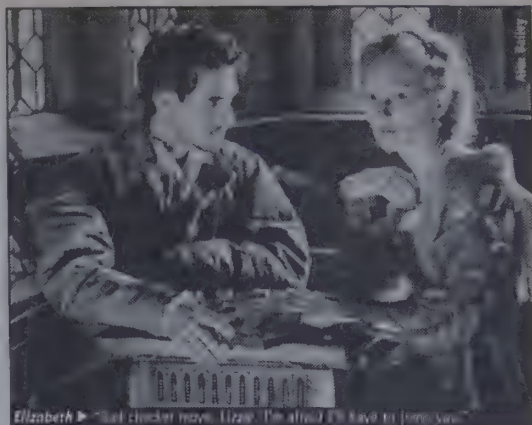
This poses a problem for those watching the film. Some events are telescoped, others are not. For example, Pius V didn't get around to excommunicating Elizabeth until 1570, 12 years after her ascendency to the throne—yet this event is portrayed in the movie as happening within weeks of her coronation. Not that there's any pressing need to be absolutely historically accurate, but the events and politics of this time were so complicated that without a bit of grounding in English history, it's difficult to

appreciate the film. And even that grounding is not much help when the movie arbitrarily jumps around in history.

I wonder why the filmmakers even bothered. The first six months of Elizabeth's reign were, to understate it, dramatic. To have included events that happened at different times seems presumptuous, and by overcomplicating an already complex story unnecessarily detracts from the movie.

## Fluidic seizures and nausea

Other problems with the film are a little less annoying. Shekhar Kapur has a very self-conscious style of directing, and the camera periodically goes into a sort of fluidic seizure, flowing around and around to the point of nausea. Admittedly, this water-down-a-drain effect generally only happens when something ugly is occurring, but that makes it worse.



There seems little reason, artistic or otherwise, to at once telegraph and disguise elements that may be unpleasant. It also seems that, despite the use of 12 historical sites, there is little geographical variety. True, most of the events take place in London—but not everything in the London of 1558 was brown and made of poorly dressed stone.

By and large, however, *Elizabeth* is a very satisfying movie. It's a historic costume drama that brings to life some interesting and important people—despite the fact you need notes to be sure who they all are.

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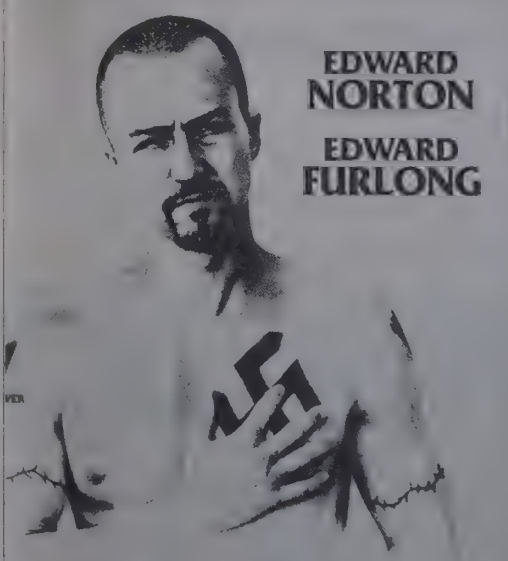
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## Skinhead film hammers home message

Strong acting by Edward Norton softens the blow

By NICOLA SIMPSON

It's hard to believe a movie could be made that's less subtle than *Philadelphia*—and one which, surprisingly, works better.

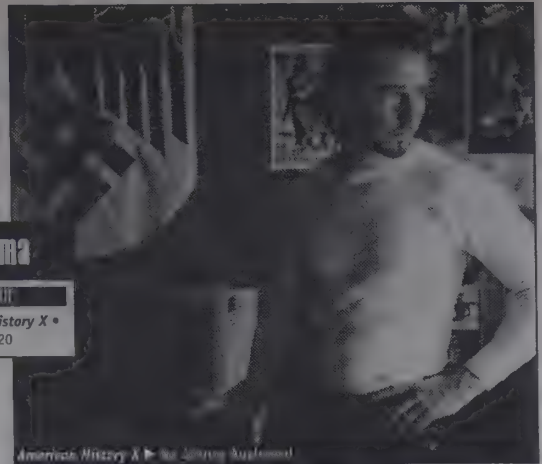
*American History X* is a confusing title for a less-than-confusing movie about skinhead culture in California. When school principal Bob Sweeney (Avery Brooks, TV's *Deep Space Nine*) asks Danny Vinyard (Edward Furlong, *T2*) to rewrite the paper he handed in, "My Mein Kampf," the title of the film makes a little more sense. Danny's assignment: to write a paper about his brother, Derek, a prominent (and reformed) skinhead just released from prison for the murder of two black men.

As a narrative device, it's simplistic. But then, subtlety isn't director Tony Kaye's strong suit. Maybe it's his background in commercials. Maybe it's his now notorious reputation as a prima donna that marks *American History X* with a paintbrush the size of a car-wash roller. His year-long fight with New Line Cinema over the final cut ended in his termination from the project and his threat to replace his name in the credits with "Humpty Dumpty."

Super fly? Nah, super glue!

No, the only finesse Kaye shows in *American History X* is in his role as cinematographer. And even though the cinematography is rich and textured, it's also about as delicate as a baseball bat. Half the film is in the form of black-and-white flashbacks to Derek's days of whine and poses. Black and white. Get it? Get it? Thankfully, neophyte screenwriter David McKenna's script is less obvious (though peppered with more instances of the word "fuck" than Quentin Tarantino's diary).

The "narcissistic dilettante"



(Kaye's version of the pot calling the kettle black) who ended up taking over the final editing of *American History X* was none other than star Edward Norton (*Primal Fear*, *The People vs. Larry Flynt*). And it's Norton who is the super glue that prevents this film from slipping into shallowness and mediocrity. Consistently compelling in every scene, Norton imbues the character of Derek Vinyard with sympathy, charisma and a disturbing amount of reason. The rhetoric that spews from Derek's mouth is intelligent and contains more than a grain of truth to it. It's uncomfortably easy to understand where he's coming from, politically, and the line between conservatism and bigotry is blurred.

The politics aren't the only blurry thing in this film. The ambiguity of *American History X* is what makes it stand out from other heat-you-over-the-head social-message movies like *Philadelphia*. If you'll forgive the pun, it's not all black and white here. The skinheads aren't always the villains, and the minorities aren't always the weak and oppressed. This is what makes the movie both thought-provoking and uncomfortable. As politically correct audiences of the '90s, we're trained by Hollywood to root for the Indians, not the cowboys.

Don't cry for me, Adolphina

The gunfights and battle cries in *American History X* are a little more explicit than the invisible blood mixing with the dust of Monument Valley in westerns of yesterday, though. This movie is often shockingly violent, disturbing and at times difficult to watch. Well, so are racism and neo-Nazi culture.

As the performances in *Philadelphia* are what saved it from being pure dreck, the actors showcased in *American History X* give the film depth and resonance. Edward Furlong's propensity for being alternately doe-eyed and squinty-eyed still works, but it's underused talents like Beverly D'Angelo (as Danny and Derek's mother) and Stacy Keach (as the local skinhead "führer") that provide the most competition for Norton. Sure, the characters (except for Derek) are one-dimensional, but they're played well.

*American History X* is not for the faint of heart or weak of mind. It's a provocative movie about a family being torn apart by rational yet still unacceptable beliefs (at least in contemporary North America). It's the anti-*Waltons*. As Danny Vinyard realizes, "Hate is baggage." And luggage sales in the United States still soar.

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4:00 7:00 10:00 MON WED THU 3:45 8:45 PM.  
A BUGS LIFE (G) WED THU 7:10 9:15 PM.  
**ENEMY OF THE STATE (14A)** Coarse  
Language, violent scenes. FRI SAT SUN TUE 4:00  
7:00 10:00 MON 7:00 10:00 PM  
WIZARD OF OZ (RE-REL. (G) FRI SAT SUN  
TUE 1:15 PM  
RUGRATS (G) FRI SAT SUN TUE 12:30 2:30  
4:30 6:45 8:45 MON WED THU 3:45 8:45 PM.  
THE WATER BOY (PG) FRI SAT SUN TUE 12:45  
2:45 4:45 7:15 9:45 MON WED THU 7:15 9:45 PM.  
Coarse language.  
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Language, violent scenes. 1:15 4:00 7:00 10:00  
PM.

**RUGRATS (G)** 12:30 2:30 4:30 6:45 8:45 PM  
A BUGS LIFE (G) WED THU 12:15 2:15 4:01 7:10  
9:15 PM  
**RUGRATS (G)** FRI SAT SUN MON TUE 12:30 2:30  
4:30 6:45 12:30 2:30 4:30 6:45 PM.  
THE WATER BOY (PG) 12:45 2:45 4:45 7:30  
9:45 PM. Coarse language.  
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THE WATER BOY (PG) 12:10 2:10 4:10 7:10 9:40  
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**ENEMY OF THE STATE (14A)** Coarse  
Language, violent scenes. 1:20 4:20 7:20 10:20 PM  
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2:40 4:40 7:40 10:10 PM  
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2:50 4:50 7:30 PM  
**PRACTICAL MAGIC (PG)** 9:50 PM  
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6:50 9:15 PM  
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6:50 9:15 PM  
RUGRATS (G) 12:30 2:45 5:00 7:15 9:30 PM.



# a MINUTE at the MOVIES by Todd James

**I STILL KNOW WHAT YOU DID LAST SUMMER** Everyone knows what happened last summer already—we can get over this, please? Jennifer Love Hewitt is back as Julie, one year after the brutal murders of her high school chums. Now in college and still coping with the horrific memories of that carnage-filled summer, Julie's college friend (Brandy) invites her along on an all-expense-paid trip to the Bahamas—where murder and mayhem ensue once again. Expect plenty more of the by-now-all-too-familiar twists as the murders begin again. There's nothing new here—but then again, no one's expecting a fresh take on this very successful formula. **DD**

**LIVING OUT LOUD** Holly Hunter plays Judith Nelson, the wife of a successful Manhattan doctor who dumps her for a younger woman. Forced to re-evaluate her old life and to create a new one on her own, Judith befriends the elevator operator in her building, Pat, played by Danny DeVito, is also facing life-changing experiences—the death of his daughter and the threat of having to throw away old dreams of a better life. As their friendship grows, Pat hopes for a more serious relationship with Judith, but she is ready to move forward and pursue her own dreams, which were pushed aside when she was married. While longing to find the person she once was, Judith's sense of herself is renewed through a mysterious stranger (Elias Koteas) and a jazz club singer (Queen Latifah). Told through clever fantasy sequences and backed by a moody jazz soundtrack, the directorial debut of Richard LaGravenese—the writer the screenplays for *The Horse Whisperer* and the *Bridges of Madison County*—paints a very human picture of two souls adrift. The pacing of this movie is unfamiliar at first, but like a good jazz piece, it soon sweeps over the audience. The

comedy is light and thoughtful, Hunter is very appealing and DeVito gives a surprisingly touching performance. **DDDD**

**MEET JOE BLACK** To a large portion of the population, Brad Pitt as the Grim Reaper is a pretty good deal. In *Meet Joe Black*, Pitt plays Death, and in this film—which is loosely based on 1934's *Death Takes A Holiday*—death is eager to learn about humanity through the life of media tycoon Bill Parrish (Anthony Hopkins), a man of strong convictions and integrity who nonetheless is at death's doorstep. To experience life as Parrish has, Death uses the body of a young lawyer and assumes the identity of Joe Black, who makes Parrish fully aware of his coming date with the afterworld. But before the lights are turned out, Parrish is offered more time in exchange for a few lessons on life. The new and constant presence of Joe in Parrish's world of power and high finance begins to alarm Parrish's business associates and affect his control of the company—he feels his legacy and accomplishments are being threatened. But Parrish is more alarmed when Joe falls in love with his daughter (Claire Forlani). There is a sombre quality to this picture, and it's hard to be too upbeat when Death is in your living room, but this romance is infectious, uplifting and peppered with the perfect amount of comedy. There's more to Pitt than his blond locks and dazzling smile, and Hopkins is in top form in a role that was made for him. Sure, the sentiment is knee-deep at times, and at three hours long some editing wouldn't hurt, but you'll likely be glad to meet Joe Black. **DDDD**

**THE RED VIOLIN** Montreal director François Girard presents a symphonic delight of a film covering 300 years in the history of a unique violin as it's passed from hand to hand after its creation in a small Italian village. The viewer is engaged by the clever use of flashbacks and scenes that jump to the present day, showing how the fine

instrument affects those who have encountered it. Samuel L. Jackson is the last to feel its power, playing a violin aficionado eager to have the instrument for himself. On a shoe-string budget, Girard filmed on location in all of the countries the violin passes through—he even used the languages, inserting subtitles where necessary, heightening the realism and passion of this extraordinarily engaging film. **DDDD**

**THE SIEGE** Hollywood loves terrorists and military men drunk with power, so why not roll the two together in *The Siege*? Denzel Washington plays Hub, the head of an FBI terrorism task force called in when an Arab group, demanding the release of their imprisoned leader, begins an escalating campaign of bomb threats in New York City. Annette Bening plays Elise Kraft, a CIA operative with her own agenda and mysterious ties to the Arab community. As the terrorist threat becomes more intense, Hub and Elise's efforts to catch the suspects are increasingly at odds, and a nervous government is forced to consider military tactics. Bruce Willis, cast entirely for his star power, gives a surprisingly sedate and dull performance as General Devereaux, a warrior who is reluctant (at first) to unleash the military on the streets of New York. When the military is given its power, the general's first command is to round up all Arab-Americans and have them put in internment camps. This breach of individual rights forces Hub and Elise to work together to find the culprits. Washington gives a measured, hardly electrifying performance, but he gets the job done. Bening is given her most interesting role since *The Grifters*, but it's Tony Shalhoub as Hub's partner who steals the show, playing the father of one of the camp prisoners. Credit director Edward Zwick with giving the terrorists a human face, but also be prepared for some heavy-handed preaching about the power of the American constitution. As provocative as some the subject matter is, this is, above all, an action thriller—so the results are never in doubt. **DD**

**THE WATERBOY** It seemed as though Adam Sandler had made a breakthrough with his romantic comedy *The Wedding Singer*, but this juvenile schlock sees him back in the

form that will only appeal to pre-teen boys. Sandler plays Bobby Boucher, a soft-headed waterboy who becomes the star football player for a backwater Louisiana college—the regression into the man/boy character has already been well-explored in movies like *Billy Madison*. Those films, moronic as they were, did have some laughs, but we're not so fortunate this time. Gags fail miserably, one after another, and the cast, which includes Kathy Bates as his eerily protective mother and Henry Winkler as his head coach severely in need of therapy, add little hope for comedy. **D**

## VUE Ratings

✖	Awful
⊖	Bad
⊙	Poor
⊕	Good
⊕⊕	Very Good
⊕⊕⊕	Excellent

Todd James hosts *A Minute at the Movies* on TV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

## CINEMAX ODEON CINEMAS

### TALKING MOVIE LISTINGS 444-5468

#### Showtimes effective FRI, November 20 - THU, November 25, 1998.

EATON CENTRE CINEMAS	14A	14A
3rd Fl. Phase 1101 St. & 102 Ave. • 421-7000		
<b>ENEMY OF THE STATE</b>	14A	14A
Daily 12:50-2:30 • 10:50-12:30 PM. Coarse language, violent scenes. Presented in Digital Theatre Sound.		
<b>MEET JOE BLACK</b>	PG	PG
Daily 1:00-4:30 8:00 PM. No passes. Presented in Digital Theatre Sound.		
<b>SEIGE</b>	14A	14A
Daily 1:30-4:20 7:20-10:00 PM. Violent scenes. Presented in Digital Theatre Sound.		
<b>I STILL KNOW WHAT YOU DID LAST SUMMER</b>	14A	14A
Daily 12:40-2:40 5:00-7:30 9:40 PM. Brutal Violence. No 7:30 PM show Nov 23.		
<b>I'LL BE HOME FOR CHRISTMAS</b>	PG	PG
Daily 1:50-7:40 PM.		
<b>VAMPIRES</b>	18A	18A
Daily 7:40-10:05 PM. Gory violence.		
<b>ANTZ</b>	G	G
Daily 12:30-2:30 4:40 PM.		
<b>PLEASANTVILLE</b>	PG	PG
Daily 6:30-9:10 PM.		
<b>AMERICAN HISTORY X</b>	14A	14A
Daily 1:10-3:50 6:50-9:20 PM. Presented in Digital Theatre Sound. Brutal Violence. Coarse language throughout.		
<b>RED VIOLIN</b>	14A	14A
Daily 1:20-4:10 7:30-10:00 PM. Presented in Digital Theatre Sound.		
<b>CELEBRITY</b>	14A	14A
Daily 1:40-4:50 6:40-9:00 PM. Coarse language, suggestive scenes.		
<b>WESTMOOT 4</b>	14A	14A
111 Ave. E. Great Road • 452-7242		
<b>ADULTS 14 • CHILD-SENIORS/TUES 13</b>		
Daily 7:15-9:40 PM. No 9:40 PM show Nov 23.		
<b>PLEASANTVILLE</b>	PG	PG
Daily 7:15-9:40 PM. No 9:40 PM show Nov 23.		
<b>VAMPIRES</b>	18A	18A
Daily 10:00 PM. Gory violence.		
<b>MEET JOE BLACK</b>	PG	PG
Daily 8:00 PM. No 8:00 PM show Nov 23.		
<b>SEIGE</b>	14A	14A
Daily 7:00-9:30 PM. No 9:30 PM show Nov 23.		
<b>I STILL KNOW WHAT YOU DID LAST SUMMER</b>	14A	14A
Daily 7:30-9:50 PM. No 9:50 PM show Nov 23.		
<b>CLAREVIEW TOWN CENTRE</b>		
4211-137 Avenue • 472-0690		
<b>Weekday MAT 13 • Weekend/Holiday MAT 14</b>		
<b>SENIORS/CHILD &amp; TUE 15</b>		
<b>WILKINSON'S</b>	G	G
Daily 1:10-3:50 PM. Presented in Digital Theatre Sound.		
<b>PLEASANTVILLE</b>	PG	PG
Daily 6:30-9:10 PM.		
<b>ANTZ</b>	G	G
Daily 1:40-3:30 5:30 PM. Presented in Digital Theatre Sound.		
<b>VAMPIRES</b>	18A	18A
Daily 7:50-10:10 PM. Gory violence.		
<b>I'LL BE HOME FOR CHRISTMAS</b>	PG	PG
Daily 2:00-4:00 6:50-9:00 PM. Presented in Digital Theatre Sound.		
<b>MEET JOE BLACK</b>	PG	PG
Daily 1:00-3:30 4:30-7:30 8:00 PM. Presented in Digital Theatre Sound.		
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<b>ENEMY OF THE STATE</b>	14A	14A
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<b>WATERBOY</b>	PG	PG
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<b>I STILL KNOW WHAT YOU DID LAST SUMMER</b>	14A	14A
Daily 12:30-2:50 5:20-7:40 10:00 PM. Brutal Violence.		
<b>WEST MALL 8</b>		
West Edmonton Mall • 466-1877		
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<b>SOMETHING ABOUT MARY</b>	14A	14A
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Daily 1:00-3:30 4:40-7:10 8:00 PM. Presented in Digital Theatre Sound. No passes.		
<b>SOMETHING ABOUT MARY</b>	14A	14A
Daily 5:40-7:20 7:20-9:00 PM. Coarse language.		
<b>SEIGE</b>	14A	14A
Daily 1:		



# Restaurants

Use your FREE listing to 426-2889

## LEGEND

\$ Up to \$10 per\*  
 \$\$ \$10-20 per  
 \$\$\$ \$20-30 per  
 \$\$\$\$ 30 per & up

\* Price per person, before tax & tip

## ALTERNATIVE

**Badass Jack's** (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

**Ber-zerk** (8128 - 103 St., 431-9864) Bigger scoops & low prices - A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherberts). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

**Cafe Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

## BAKERIES

**Mr. Samosa** (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan and rotelle. Indian sweet maker.

**Skopek's Bake Shop** (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon-Fri.

**Tree Store Bakery** (8612 - 99 St., 433-8924) Artisan bread shop making pair au levain (true French sourdough). Flour milled on site. Brioche (Fri & Sat.) and more. Tues-Fri 10:30 am-6 pm. Sat 9 am-4:30 pm

## BISTROS

**Bistro Praha** (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

**Cafe Select** (10016 - 106 St., 423-0419) Offering lunch, dinner and late night din-

ing in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

**Cafe De Ville** (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baker goods, all homemade. "It's all in the name". \$

**Lola's Restaurant & Martini Bar** (8230 - 103 St., 436-4793) Sensual dining experience. Lunch, brunch, dinner, dare to have it all. \$

**Manor Cafe** (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

**Matess Urban Bistro** (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. \$

**Sweetwater Cafe** (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$

## BREW PUBS

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$

## CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Cafe on Whyte** (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

**Breadstick Cafe** (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

**Cafe La Gare** (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its

own! \$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

**The Commissary** (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

**Jazzberrys Too Cafe** (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

**Juliano's Restaurant & Cappuccino Bar** (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

**Makapaka** (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

**Misty on Whyte** (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & nonsmoking areas.

**Muddy Waters Cappuccino Bar** (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Remedy** (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thu & Sun 10-12 am; Fri & Sat 10 am - 1 am.

**Sugar Bowl** (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$

**Da-De-O** (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$

**Louisiana Purchase** (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$

## CANADIAN

**Applebee's** (13006 - 50 St., 475-6100 & 10338 - 109 St., 421-1600) Their diverse, 60 item menu is revised twice a year and is tailored to local tastes. Appeals to all ages. \$

**Barb & Ernie's** (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$

**Billiards Club** (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

**Bones** (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$

**David's** ( 8407 Argyle Rd., 468 - 1167 ) Specializing in Alberta beef dishes on the south of the town. \$

**The Garage Burger Bar and Grill** ( 10242 - 106 St., 423 - 5014 ) The best home made burgers with daily lunch specials at student - friendly prices. \$

**The Grinder** ( 10957 - 124 St., 453 - 1709 ) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$\$

**High Level Diner** ( 10912 - 88 Ave., 433-0993 ) Wholesome and health conscious - Known for their tasty hummous and veggie burgers. \$

**Insomnia Pub** ( 5552 - Calgary Trail South, 414 - 1743 ) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

**Iron Horse Eatery & Watering Hole** ( 8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gather-

# Quick Bites

FOOTWORKS CAN AID YOUR DIGESTION. Vinok World Dance is mixing fancy footwork including flamenco, Irish, French Canadian step-dancing, Appalachian clogging and much more, with a buffet dinner at the Chateau Louis Ballroom. Tickets are just \$39.95 and include dinner and the performance. Call 454-3739 for more information.

ooo

JUST OPENED ON WHYTE AVE. IS THREE MUSKETEERS FRENCH CREPERY. The menu features crepes and ingredients for just about any taste and even offers a specially priced kids menu. All for one and one for all - crepe on down and check it out.

ooo

THE CREATIVE TEAM AT CATALYST THEATRE IS TURNING THEIR TALENTS to food with **Bistro La Gustal**, a new concept in dining and fundraising. They promise a delectable evening for \$55, which includes a Greek-style meal and wine. It all happens on December 1 at La Cité Francophone. Call 431-1750 for tickets.

ooo

Information for Quick Bites is welcome. Just fax us at 426-2889 or e-mail us at [quickbites@vue.ab.ca](mailto:quickbites@vue.ab.ca).

ings.

**John's Cafe on 124 Street** (10337-124 St., 482-1271) Featuring a wide selection for breakfast, lunch, and dinner. Watch for fantastic daily specials. \$

**Keegan's** ( 8709 - 109 St., 439 - 8934 ) At any hour, the last word in Huevos Rancheros. \$

**Larry's Cafe** ( 6, 10015 - 82 Ave., 414 - 6040 ) Best breakfasts and lunches on the south side. Cheap prices! \$

**Mayfield Grill** (Mayfield Inn, 109 Ave., Mayfield Rd., 930-4062) West End's finest grilled meats and seafoods. Open kitchen. Comfortable atmosphere. Extensive selection of rare wines.

**Nellie's Tea Shoppe** ( 12606 - 118 Ave., 452 - 9429 ) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$

**The Raven** ( 10338 - 81 Ave., 431 - 1193 ) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

**Rosie's Bar and Grill** ( 10604 - 101 St., 432 - 3499 ) Nothing fancy, but sensible home cooking without the frills. \$

**Secrets Bar & Grill** (10249-107 St., 990-1818) Homemade food in a cozy atmosphere. Daily lunch and dinner specials, and brunch on the weekends. \$ Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$

**The Sidetrack Cafe** ( 10333 - 112 St., 453 - 1326 ) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-\$\$

# Café de Ville

*I was thinking with the holiday season fast approaching, what a fantastic year I've had. Excited clients are approaching me for their Xmas parties, morale is up collectively, the excitement is growing, and plans are being made for friends and family. On that note, I'm reminded daily of how lucky I am, but also I see daily how unfortunate some are and how lonely this season can be for some. You don't need me to remind you of this, we all see it in some way, shape or form. Remember to try and dig as deep in your pockets as you dare or can! It's a very gratifying experience, if not humbling somehow.*

Happy and safe holidays! Robb

1037 - 124 St. • 488-9188

RESERVATIONS RECOMMENDED

**Caramel Corretto**

A tempting blend of espresso with creamy caramel and mellow vanilla, topped with caramel drizzled over frothed milk.

Whyte Avenue 10402 - 82 Ave.  
 439-8097

SECOND CUP COFFEE CO.



# Restaurants

Ask your FRET listing  
to 426-2889

## LEGEND

\$ Up to \$10 per\*  
\$\$ \$10-20 per  
\$\$\$ \$20-30 per  
\$\$\$\$ 30 per & up

\* Price per person, before tax & tip

**Timothy's** (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. \$\$\$

**Unheard of Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

**Urban Lounge** For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

## CHINESE

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$.

**Mant's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$\$

## EAST INDIAN

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicy House** (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, banyans, tandooris. Catering for all occasions. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$\$

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm. \$\$\$

**Three Musketeers** (10416 - 82 Ave., 437-4239) French creperie, with an assortment of appetizers, soups and salads as well as crepe entrees and kid's menu. Open Thurs 11:30 am - 11 pm. Sun - Wed 11:30 am - 10 pm. \$-\$\$

## GREEK

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$\$

**Chianti** (10501-82 Ave., 439-8729) Botticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$\$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

**Frank's Place - Pacific Fish** (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

**La Casa Ticino** (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. \$\$\$

**Rigolotto's Cafe** (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way - lunch, dinner or late snacks. \$\$\$

**Shecky's** (7623 Argyle Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call a head for reservations. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$\$

**Zenari's on 1st** (10117 -101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising

Sun. \$\$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

**Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

## MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

**Lone Star Cafe** (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$\$

## PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

## PIZZA

**Funky Pickle** (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$\$

**Miami Pizza** (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

**Pharos Pizza** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. \$

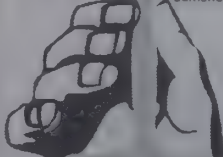
## THAI

**Bua Thai Restaurant** (10049-113 St.,

## booze of the week

**1998 Georges Dubouef Beaujolais Nouveau**, Around \$14.50. On the third Thursday of every November, the new vintages of Beaujolais are offered with great fanfare. Made from the Gamay Noir grape, the wine is purple in colour and charged with zesty acidity. It reeks of strawberries and is best quaffed slightly chilled.

Edmund Fong



## The great grape race for Beaujolais

By JENNIFER COCKRALL-KING

**ABOUT SIX WEEKS AGO**, a race began in the Beaujolais region of France to get the Gamay Noir grapes for the annual release of Beaujolais Nouveau.

On the third Thursday of November, traditionally at one minute past midnight, corks will pop around the world and the new vintage will be tasted and toasted.

These days, the release of the Beaujolais Nouveau is as much a marketing phenomenon as anything else. It coincidentally ties in with the American Thanksgiving weekend, kicking off the holiday season. But it has charming origins and remains an event which is low on snootiness and big on bonhomie whether you fancy yourself a wine connoisseur or are just a fan of good grape juice.

Costing \$10-\$20 per bottle (mostly the cost of air freight), Beaujolais Nouveau is not supposed to compete with finer classically-made wines. It's made quickly with immediate consumption in mind. It's a pub and bistro wine that is fruity and frothy and goes down easily. Originally, it was essentially a draft wine, made and consumed in the Beaujolais region, whose yearly arrival created enough of a frenzy to make a party out of it. Parisians caught wind of the fun and wanted in on the festivities—thus the race began.

The wine was literally held at the wineries by law until the appointed release day, when trucks (later planes) would race north to

Paris amid great hype and publicity for the honour of being the first wines to quench the thirst of eager Parisian crowds. These days, about 70 million bottles of the Nouveau, or half of the Beaujolais region's annual production, are made by an expeditious harvest, speedily fermented and bottled, and distributed by any means possible to hit the midnight deadline.

## Red but almost white

If you're not normally a red-wine drinker, don't worry. Beaujolais Nouveau is about as close to a white wine as a red can get. In fact, it tastes best when served slightly chilled.

Unfortunately, in the past few years, the hoopla has died down and there aren't as many events taking place to celebrate the release. However, wine stores around town will pick up their shipments first thing Thursday morning and have the wine ready for sale that afternoon. Just about every wine store will have some, but it doesn't last long and is best consumed in the first few months after bottling.

A Time for Wine in Riverbend Square will have their Beaujolais Nouveau for sale by mid-afternoon on November 19. They'll also have some bottles open so that you can try it before you buy. Sunterra in Commerce Place is having a free tasting on November 20, between 3 p.m. and 6 p.m., so drop by and toast the new vintage with them.

## UKRAINIAN

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

## VIETNAMESE

**Bach Dang** (7808-104 St., 448-0288) Vietnamese Noodle House. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

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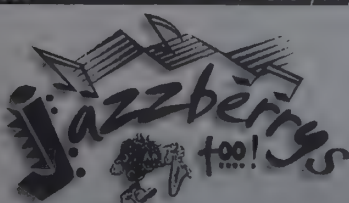


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## alternative

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**BUDDYS DANCE PUB** 10112-124 St., 488-6636. •Every WED karaoke. •Every SAT aft. Pool Tournaments. •Every TUES Buddys Dance Pub.

**CLAREVIEW PUB** 104, 550 Clareview Rd., 414-1111. FRI 27-SAT 28: The Rage.

**H2O LIQUID BAR** 10044-82 Ave., 433-5794. •Every FRI-SAT: Maximum R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

**LUSH** 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrobeat with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground, Funkalicious. •Every SAT: Groovy Train.

**THE MARQ** 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pjama party.

**MICKEY FINN'S** 2nd Fl., 10511A-82 Ave., 439-9852. •Everyday 'til 8 pm: Happy Hour. So What art You Waitin' for? •Every SUN: Open Stage Hosted by Everett LaRo. WED 19: Uz Jime Doma.

**NEW CITY LIKWID LOUNGE** 10161-112 St., 413-4578. •Every SUN: Concept, Edmonton DJ's. •Every WED: Smirnoff Swing Cabaret. •Every THU: Bad Hair Day. THU 19: The Cartels, Namesake, Radio City Riot Squad. SAT 20: DJ Roach vs DJ Spilt Milk, De la Soul. SAT 21: Las Vegas Crypt Keepers, Dive. THU 26: Rake, Fifth Season. FRI 27: Feast, Shag, Sat 28: Spyder, Chuck Rock, Shane's Birthday Bash!

**THE POWER PLANT** U of A Campus, Sub info/ticket centre, 492-8309. SAT 28: David Gogo.

**REBAR** 10551-82 Ave., 433-3600. •Every SUN: DJ Big DaDa, alternative. •Every MON: DJ Mikee, requests. •Every TUE: DJ Chuck, rock & DJ Ryan Coke punk, rock, ska. •Every WED: DJ Big DaDa, alternative. •Every THU: Level 1: Davey James & Code Red, hardtimes/techno/house; Level 2: Flashback DJ Mikee, goodtimes/classic. •Every FRI: Level 1: DJ Mikee, techno/alternative; Level 2: Davey James & Code Red with guests, house/techno. •Every SAT: Level 1: DJ Mikee, techno/rock/alternative etc.; Level 2: DJ Davey James, the After Party. THU 19: (downstairs) Plastic Compilation - CD Listening Party. (upstairs) T Bone. SAT 28: (upstairs) Field Day, Choke.

**REV** 10030-102 St., 423-7820. FRI 20: Lure - CD release party, Broken Nose, The Hummers. SAT 21: Mollis Reach, Hurricane Delores, National Dust. FRI 27: In-nate, Pawn, Mind's Eye. SAT 28 (licensed)-SUN 29 (all ages): Hayden, Bodega.

**THE ROOST** Private Member's Club, 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @!?! is Alice.

**ROSE BOWL DOWNTOWN** 10111-117 St.,

**TIX ON THE SQUARE**  
COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR.  
INFO: 422-1757/988-3873

**RUSH TIX**  
•How I Learned to Drive, Citadel until Nov. 22. RUSH TIX for selected performances  
•The Great Wingfield Adventure, Citadel until Nov. 29. RUSH TIX for selected performances.  
•The Best Ever Christmas Pageant, Casa Theatre, Nov. 19-Dec. 13. RUSH and adv. TIX available.  
•Magnificent Master Series: A Passage to Poland, Winspear, RUSH TIX for Nov. 10 performance ONLY.  
•Quartette, Festival Place, Nov. 29.

**ADVANCE TIX**  
•In Praise of Music, Holy Trinity Anglican Church, Nov. 22.  
•STRENS, Night of Blues, Old Timers' Cabin, Nov. 22.  
•10th Anniversary Celebration Concert, Edmonton Towns University Alumni Association Church, Winspear, Nov. 28.  
•Organ Jubilation! Convention Hall, Nov. 28.  
•Christmas Train Fundraiser, West Macdonald, Nov. 29. Proceeds to WIA House.

TIX On the Square also sells tickets for all TicketMaster events. Open daily except Sundays. Hours: Mon 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

482-2589. •Every SUN: Jam.

**SUBLINE** 10147-104 St., 85mt., 905-8024. •Every FRI: DJ Raws. •Every SAT: Locks Garant.

**SUB STAGE** Main Floor, SUB. WED 25 (12:15 pm): Maud.

## blues & roots

**THE ARTS BARN** 10330-84 Ave., 448-2517, 453-2440. THU 19-SUN 22: Hovel Reunion 25 anniversary: Joe Hall, Brent Titcomb, Humphrey & the Dumptrucks, Gaye Delorme, Pontiac, Hans Stamer, Hot Cottage and more...

**BLACK DOG** 10425-82 Ave., 439-1082. •Every SAT (3-6 pm): Hair of the Dog.

**BLUES ON WHYTE** 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam. THU 19-SAT 21: Russell Jackson. SUN 22: The Swingin' Ya Band. MON 23-SAT 28: Nigel Mack. SUN 29: The Stone Merchants.

**THE BLUZ CAFE** 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. •Every MON-THU: Open Stage. •Every SAT & SUN afternoon Blues & Jazz Bands.

**CAPPUCCINO AFFAIR** 8 Sioux Rd., Sherwood Park. •Open stage every THU (7:30-11 pm), for musicians, comics and poets, hosted by Ron Taylor.

**CATALYST THEATRE** 8529-103 St., 968-0200. SAT 28 (8 pm): Banand Air fundraiser for sound-man, Michael Tulley's stolen sound equipment; Nortre Dames Des Bananes Choir.

**CHATEAU BEIRUT** 12323 Stony Plain Rd., 482-5442. •Every SAT: Live Middle Eastern Music.

**CITY MEDIA CLUB** 6005-103 St., 433-5183. •Every FRI: Dart Night. FRI 20: Laura Langstaff & Summer Sage. SAT 21: ABRIS (Alberta Burn Rehabilitation Society). An Evening of Music & Awareness. TUE 24: Lynn Miles. FRI 27: Sherwood Lumsden & Terry Tufts. SAT 28 (8 pm): Rafiki! fundraiser: Minister Faust, Wendy McNeill, Malcolm Azania, Mike Sadava, Sticks & Stones.

**CLUB MACARENA** 10816-95 St., 425-5338. •Every SUN: Jammin' & Madness (Open Jam).

**CORKS** 10407-82 Ave., 433-1969. •Every SUN: Acoustic Open Stage with Jose Oiseau. THU 19: Sol 3. THU 26: Thirsty.

**CRISTAL LOUNGE** 103366 Jasper Ave., 426-7521. •Every WED: DJ Spilt Milk & Guests. •Every SUN: Laff City amateur Comedy Showcase.

**EDMONTON QUEEN** Rafter's Landing, 9734-98 Ave., 424-2628. •THU-SAT: Dockside Entertainment until Dec. 30 buffet and dancing to Darrell Barr & the Rafterers. until Dec. 30.

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-FEST(3378). SUN 29 (7:30 pm): Quartette.

**FOX & HOUNDS NIGHTCLUB** 10125-109 St., 423-2913. •Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project". •Every WED: Alternative Night with DJ Wic and DJ Fern.

**FULL MOON FOLK CLUB** Riverdale Hall, 9231-100 Ave., 438-6410. FRI 20 (8 pm): Jez Lowe. FRI 27: Trilogy: 2000 Years of Christmas.

**GASOLINE ALLEY** 10993-124 St., 482-6382. FRI 20-SAT 21: 2ND SUN.

**GREAT CANADIAN BAGEL** 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

**INSOMNIA PUB** 5552 Calgary Tr. S., 414-1743. •Every FRI: jazz & blues: Wide Awake & Dreaming (9pm-1am). •Every SAT: jazz & alternative: The Method (9pm-1am).

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN (aft): Blues/Country Jam Session.

**KINSMEN SPORT CENTRE** 451-8000. SAT 28: Captain Tractor, Painting Daisies.

**LA HABANA** 10238-104 St., 424-5939. •Every WED: Latin Dance Lessons. •Every THU: Dance Party. •Every FRI & SAT: Los Caminantes.

**LITTLE FLOWER SCHOOL** Behind Telus Field, 421-7577. •Every WED (8 pm): Open Stage - hosted by Randy Smallman.

**MISTY ON WHYTE** 104588-82 Ave., 433-3512. •Every MON: Open Stage Hosted by Terry.

**O'BRYEN'S IRISH PUB** 10616-82 Ave., 414-6766. SUN 22: Celtic: Northwest Passage. MON 23: A Night of Music: An AIDS NETWORK Fundraiser, Jeff Hendrick & Guests. TUE 24: Live Irish Session: Shannon Johnson & Maria Dunn. WED 25: Hot Latin/Salsa Tunes with Bombal.

**OLD TIMERS' CABIN** Advance tix

42041757. FRI 27 (7 pm): SIRENS: Night of Blues.

**OLIVER'S BAR AND GRILL** 11806 Jasper Ave., 414-0566. •Every THU (10 pm): open stage hosted by Tamara Leigh.

**ROAD HOUSE** 15540 Stony Plain Rd., 483-1100. •WED open stage 8:00 hosted by Joe Matal, 905 2005 (Jam night).

**SIDELINERS** 11018-127 St., 453-6006. SAT 21: Mr. Lucky.

**SIDETRACK CAFE** 10333-112 St., 421-1326. THU 19-FRI 20: The Mike Plume Band. SAT 21: Robert Walsh-CD release launch. MON 23: Open Stage hosted by Mike McDonald. TUE 24: Zubot & Dawson (formerly the Spirit Merchants). WED 25 (9:30 pm): Fundraiser for the Christmas Bureau of Edmonton, the Nomads-CD Release Party. THU 26: Kit Kat Club. FRI 27: Red's Rebels. SAT 28: DC & The Fix Mix.

**STRATHCONA ROYAL CANADIAN LEGION** 150, 10416-81 Ave., 433-1908. SUN 22: Ian Tamblin (2 pm), Grey Cup Party (3:30 pm), The Arrogant Worms (7 pm).  
**UPTOWN FOLK CLUB** 12116-102 Ave, Parish Hall, Christ Church Anglican. FRI 27: Open stage with Kris Wellstein.

**WINSPEAR CENTRE** 428-1414. TUE 24: The Chieftains. Ashley MacIsaac. The Barra MacNeils.

## classical

**ALBERTA COLLEGE** Muttart Hall, 10050 Macdonald Dr., 438-3171. FRI 20 (8 pm): Caesar and Marcus. THU 26 (8 pm): Jazz Standards and Original Music composed by Don Ehret and Bill Damur.

**THE ALBERTA BAROQUE ENSEMBLE** Robertson-Wesley United Church, 10209-123 St., 467-6531. SUN 29 (3 pm & 7:30 pm): Christmas Concert: Music for a Festive Season.

**Convocation Hall** U of A, 424-0798. SUN 22 (7 pm): Piano Master Class by Boris Berman.

**MON 23 (8 pm):** Concert by Boris Berman. Works by Debussy, Beethoven, and Prokofiev. SAT 28: Organ Jubilation!

**THE EDMONTON CLASSICAL GUITAR SOCIETY** Muttart Hall, Alberta College, 10050 Macdonald Dr., 433-3742. FRI 20 (8 pm): Caesar & Marcus classical guitar duo.

**EDMONTON OPERA** Winspear Centre, 428-1414. SAT 28 (8 pm), TUE 1 & THU 3 (7:30 pm): Mozart's comedic masterpiece The Marriage of Figaro.

**EDMONTON SWISS MEN'S CHOIR** Holy Trinity Anglican Church, 10037-84 Ave., 433-6507. SAT 28: A fall benefit concert for Meals on Wheels.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 428-1414. FRI 20-SAT 21 (8 pm):

**Magnificent Master Series: A Passage to Poland**, with Ewa Izykowska - soprano.

**FAB U of A, Rm. 129**, Fine Arts Building, TUE 24 (9:30 am): Boris Berman, pianist - workshop/masterclass on pedagogy.

**HOLY TRINITY ANGLICAN CHURCH** 10036-84 Ave., 454-3594. SUN 22 (7:30 pm):

**In Praise of Music: The Alberta Kodaly Association and the Cantemus Foundation for Choral Music.** SAT 28 (7:30 pm): Benefit Concert for Meals on Wheels: The Edmonton Swiss Men's Choir.

**KING'S UNIVERSITY COLLEGE** Performance Hall, 9125-50 St., 465-3500. FRI 23 Colleen Athparia-piano, Wendi End Christian Reformed Church, 100 Ave, 149 St. FRI 27 (8 pm): Cantate Domino, the King's University College Concert & Chamber Choirs, TKUC Music Faculty.

**MCDOUGALL UNITED CHURCH** Banquet Hall, 10086 Macdonald Drive, 468-4964. Wednesdays at Noon-free music concerts. WED 25: Yoko Wong & Sylvia Shadick-Taylor (violin & piano).

**WINSPEAR CENTRE** 420-1757. SAT 28 (7:30 pm): 10th Anniversary Celebration Concert: The Edmonton Taiwan Universities' Alumni Association Chorus.

## club nights

**1001 NIGHTS** 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

**BACK ROOM VODKA BAR** 10324-82 Ave., upstairs. •Every THU: DJ Dragon. •Every MON: Live Music.

**BUDDYS DANCE PUB** 10116-124 St. •Every THU: D.J. Albaro.

**CLUB 2000** 10812 Kingsway Ave., 479-



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4266. Top 40, dance, techno. \*Every TUE: Ladies Night. \*Every THU: Game Night.

CLUB LA Leduc, 5705-50 St., 986-4018. \*Every MON, WED-SAT: DJ Stretch.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. \*Every SUN: Sunday Night Live! \*Every WED: Fashion Auction previews. Live R & B.

DEVILINS 10507-82 Ave., 437-7489. \*Every WED: Martini 101.

GALILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. Every TUE: DJ Mad Max. Every WED: Karaoke.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. \*Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. \*Every WED: Chris Knight from Power 92. \*Every THU: Ladies Night.

THE HIGHRUM 4926-98 Ave., 440-2233. Every THU Night Battle of the bands. FRI 20-SAT 21: Another Midnight Revival.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. \*Every SUN: live music, full menu until close.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. \*Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. \*Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 20-SUN 22: Joe Rockhead. FRI 27-SAT 28: 100 Watt Bull.

LUSH 10030A-102 St., 424-2851. \*Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. \*Every WED: Bronx Night: Retrobution with DJ Hurricane. \*Every THU: Mad Cow-British Music with DJ Jesse. \*Every FRI: In the Velvet Underground Funkalicious. \*Every SAT: Groovy Train.

THE MARGO 10018-105 St., 415-5084. \*Every THU: Gothic Industrial. \*Every FRI: Club Classics. \*Every SAT: Elevate. \*Every SUN: Pyjama party.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm SUN). Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

RED'S WEM, 481-6420. \*Every SAT: Red's Rebels. \*Every FRI: Money-Mania Dance Party. Hosts Kenny-K & Jungle Jay. \*Every TUE: Toonies Tuesday. FRI 20: Bif Naked, Rusty, Miller Stain Limit. FRI 27: Kim Mitchell, The Joint Chiefs.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. \*Every MON: DJ Big Daddy. \*Every TUE: DJ Bryan the Big Mac. \*Every WED: DJ Latin Lover. \*Every THU: DJ Dark Daddy. \*Every FRI: Down-DJ Weena Love. \*Every FRI: Up-DJ Alvaro. \*Every SAT: Down-DJ James. \*Every SAT: Up-DJ Code Red. \*Every SUN: DJ Who the @? is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. \*Every Night: Dancing with DJ G.

TIMER'S NIGHTCLUB 12345-118 Ave., 454-5396. Every SUN, open stage \*4-9 pm. Club dance following, Jason and the Guru. DJ Bobby Bree. Every FRI & SAT: DJ Bobby Bree.

URBAN LOUNGE 8111-105 St., 439-3388. \*Every WED Jam & Open Stage, all styles & musicians welcome. \*Every THU: Thursday Night Fever. \*Every FRI: Serious live music. \*Every SAT: Live Music. (9 pm). THU 19-SAT21: Groovetown (R.S.A.).



## Help for the healing

Once again, Edmonton's tight-knit music community will come together for an extremely worthy cause. The Alberta Burn Rehabilitation Society (ABRS) is hosting an event titled An Evening of Music and Awareness, where people will not only hear great tunes, but also leave with an education. "This is more of an awareness benefit than a fundraiser," says ABRS volunteer Dwayne Robinson. "The ABRS has other events that cover raising funds for their programs and services, but this one is to get the message out there about what the ABRS does. A lot of the fundraisers do appeal to people with big bucks, which they need to run the programs, but this gets the message out on the grassroots level. So often when you hear about burn survivors, it's a tragedy. This is a celebration. It's a different way of getting the message out there. And what the society does is help burn victims as well as the people in their lives, to help better understand the challenges they will face—the idea is to make the victim's integration back into society as smooth as possible. This installment of the second annual event takes place at the City Media Club on November 21 and this year's musical line-up includes the Luann Kowalek (pictured) Band, the Chris Smith Band and Reliable, with Jose Dizeau hosting the festivities.

Fundraiser 19th. THU 26: Groovetown. FRI 27-SAT 28: Headlong Walkers.

THE VAULT 10089 Jasper Ave., 423-LOCK. Every THU: Swing night plus swing lessons. FRI open at 4 pm.

THE VIPER ROOM 10148 - 105 St., 420-0695. Doors open 9:00 PM; free cover before 10:00 PM. \*Every THU: Urban Night. \*Every FRI: Viper Night welcomes UofA and College Students. \*Every SAT: Ladies Night.

WHISKY NIGHTCLUB 10148-105 St., 420-0695. \*Every TUES: Comedy Night. \*Every THU: Wet T-Shirt Contest. \*Every FRI: R & B Hip Hop. Every SAT: Top 40 dance.

## country

DRAKE HOTEL 3945-118 Ave., 479-3929. \*Every FRI-SAT: Second Chance Band. \*Every SUN aft: Second Chance Band.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. \*Every MON-SAT: Live Blues/Country During Happy Hour. \*Every SUN aft: Blues/Country Jam Session.

JUBILEE AUDITORIUM SAT 21: Paul Brandt and his band - CD Release, Lisa Brokop. NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. \*Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042-50 St. \*Every FRI-SAT live music.

PONCHO'S PUB 9006-132 Ave., 473-7131. \*Every FRI live music/DJ dance. \*Every SAT Karaoke/DJ with Brenda.

WILD WEST 12912-50 St., 476-3388. \*Every WED & THU free dancing lessons. \*Every SAT aft: Jam 4:30-7 pm. THU 19-SAT 21: Tex R-Cana. WED 25-SAT 28: Southern Justice.

## jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. Every MON: The Valium Lovers. Every TUE: Wide Awake and Dreaming. Every THU: DJ Dragon.

BLACK DOG 10425-82 Ave., 439-1082. \*Every SUN: Root Down-Live Acid Jazz.

DEVILIN'S 10507-82 Ave., 437-7489. \*Every MON: Kiss & Tell-Live Jazz Trio. \*Every TUE: Fina Estampa. \*Every THU: acid jazz.

DON JOHNSTON'S Under the Boardwalk, 10220-103 St., 414-0261. \*Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

FARGOS 10307-82 Ave., 433-4526. \*Every WED: Live Jazz.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. \*Every FRI: jazz & blues: Wide Awake & Dreaming (9pm-1am). \*Every SAT: jazz & alternative: The Method (9pm-1am).

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. \*Top 40, dine & dance. \*Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). \*Every FRI & SAT (8-11:30 pm) John Fisher (keys, vocal) & Christine BECC (vocals).

THE LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail South, 431-1748. THU 19-SAT 21: A.J. THU 26-SAT 28: A.J.

PRADERA RESTAURANT Westin Hotel. \*Jazz Brunch every SUN (10 am-2 pm).

YARBIRD SUITE 10203-86 Ave., 432-0428. FRI 20: Jean Martin Trio. SAT 21: Sven Boulevard. FRI 27-SAT 28: A Tribute to Sava Vaughan: Dianne Donovan, Judy Singh, Charlie Austin Trio.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 20: Jeff Hendrick. FRI 27: Jeff Antonik.

## piano bars

ELEPHANT & CASTLE Whyte Ave. \*Every TUES, Open stage, hosted by Jose Dizeau.

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 19-SAT 21: Mark McGarrigle. MON 23-SAT 5: Doug Stroud.

SHERLOCK HOLMES WEM Bourbon St., 444-1752. THU 19-SAT 21: Tim Becker.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 426-7784. THU 19-SAT 21: Yves Lacroix.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave., 463-7788. FRI 20: Dwayne Allen.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. \*Every THU: Celtic nights. THU 19: Celtic Night. FRI 20-SAT 21: Dave Hiebert.

## pop & rock

BIG DADDY'S 4695 Calgary Trail N., 436-2700. \*Every FRI: Jazz FRI featuring Debbie Boodram. FRI 20-SAT 21: The Dawn Chubai Trio. FRI 27-SAT 28: The Dawn Chubai Trio.

BILLY BUDD'S 9839-63 Ave., 438-1148. \*Every TUE: karaoke. \*Every MON, WED SAT: live entertainment.

CAFE MOSAICS 10844-82 Ave., 433-9702. WED 25: Kenny Rotter

CHAPTERS BOOKSTORE Strathcona, 105 St., Whyte Ave. SUN 22 (2-4 pm): The Dawn Chubai Trio.

CLUB 147 Wetaskawin, 352-0147. SAT 21: 2nd Sun.

GASOLINE ALLEY 10993-124 St., 482-6382. Every TUE: Retro Night/DJ Lefty. Every THU: Wet T-Shirt Contest. Every SUN: The Big Cheese.

J & R BAR & GRILL 4003-106 St., 436-4395. SAT 21: Tom Sterlings Acoustic Flashback Review.

KING'S HORSE PUB 4211-106 St., 462-4627. \*Every MON: bar/restaurant industry appreciation night. FRI 20-SAT 21: Al Barrett. FRI 27-SAT 28: Richard Blaze.

KEEGAN'S PUB 3458-99 St., 435-4065. \*Every MON Karaoke.

MARIO'S 4990-92 Ave., 466-8652. \*Every THU-SAT: Rare Occasion.

THUNDERDOME 9920 Argyll Rd., 433-DOME. \*Every THU: Ladies Night. \*Every TUES: Bogie Nites: The Best of 60s, 70s & 80s Retro.

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. \*Every SUN & MON: karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. Every TUES: Canadian Music Night. Every SAT: live music.

X-WRECKS 10143-50 St. FRI 20-SAT 21: Slim Whitmans Nightmar.

## Announcement

Just Christmas '98!  
A Global Craft Marketplace

At O'Leary Hall  
St. Joseph's Basilica on  
Jasper Ave. & 113 St.

Friday Nov. 20th  
6:30 - 9:30 p.m.

Saturday Nov. 21st  
9:30 - 4:00 p.m.

Bars Routes 1, 5 and 120  
Wheelchair Accessible

Admission is free...but  
donations are welcome!

\*Just Christmas '98! announcement  
This year's Christmas '98! announcement  
is a celebration of the holiday season  
and a chance to support local artists  
and businesses. The event will be  
held at the O'Leary Hall, St. Joseph's  
Basilica, 113 St. & Jasper Ave.  
Admission is free, but donations are  
welcome. For more information, call  
475-7729 or 439-9627.

Infoline: 474-6656

## Announcement

Rafiki!  
A celebration of the holiday season  
and a chance to support local artists  
and businesses. The event will be  
held at the O'Leary Hall, St. Joseph's  
Basilica, 113 St. & Jasper Ave.  
Admission is free, but donations are  
welcome. For more information, call  
475-7729 or 439-9627.

With

Wendy McNeill  
Minister Faust  
Mike Sadava and  
Sticks & Stones

Nov. 28th 8:00 p.m.

City Media Club  
6005 - 103 St. / CKER Bldg.  
Tix: \$12 At the door  
Doors: 8:00 Show: 9:00 p.m.

Event Info:  
475-7729 / 439-9627

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THURSDAY 19  
CARTELS  
NAMESAKE  
RADIO CITY RIT SQUAD  
FRIDAY 20  
SPILT MILK  
vs. ROACH  
Breaks vs. Hip Hop  
SATURDAY 21  
LAS VEGAS  
CRYPT KEEPERS  
&  
DIVA

SUNDAY 22  
CONCEPT  
Breaks with Spilt Milk & Guests  
MONDAY 23  
CHEAP DRINKS NO COVER  
with WWF RAW  
on the Big Screen  
TUESDAY 24  
CHEAP BOOZE / PUNK RAWK  
NO COVER / 'NUFF SAID!  
WEDNESDAY 25  
SWING NIGHT  
Lessons at 9 pm sharp  
w/ DJ Chuck Rock

THURSDAY 26  
FIFTH SEASON  
w i t h  
R A K E  
FRIDAY 27  
F E A S T  
w i t h  
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SATURDAY 28  
SPYDER, CHUCK ROCK  
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## art galleries

showing openings/events/exhibitions

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. **FAMILY AFFAIR:** Artwork by Gaston Harest, Doris Charest, Remi Genest, Mark Genest, Pierre Choquette, and Renee G. Poulin. Until Nov. 23.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill St., 422-6223. **THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition. • **BRUSH WITH...**

North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting. Until Aug. 31. • **Contemporary Art Issues Reading Group:** Every second Thu, 7 pm. • **Envisioned Spaces:** Lectures on Contemporary Architecture. • **JUST FOR THE LOVE OF IT:** The Shirley and Peter Savage collection of Canadian Prints. Nov. 21-Jan. 17. Opening reception, FRI, Nov. 20, 8 pm. • **BEAUTY AND THE BAMBAL:** Janet Cardiff.

Chris Carr, Lesley Menzies, Lyndal Osborne, Laura Vickerson, John Will, Angus Wyatt, how we assess aesthetic and cultural value to things around us. Nov. 21-Jan. 17. Opening reception, FRI, Nov. 20, 8 pm. • **KITCHEN 2:** Vera Gortley. The Gap. Opening reception, FRI, Nov. 20, 8 pm. • **Art Workshop:** SAT, Nov. 21, 1-3 pm.

• **Art Rental Gallery:** Margaret Brine Gallery, Lower Level EAG. • **SMALL ART 1998-99:** Annual Christmas Small Art Sale. Opening reception, FRI, Nov. 20, 7 pm. Nov. 23-Jan. 9.

**FAR GALLERY** U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 422-2081. **MATERIA PRIMA:** Printmaking works by Maggie DeRogio. Until Nov. 29. Opening reception Nov. 19, 7-10 pm.

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53, 423-1492. 99: Mixed media installation by C.W. Carson using print and photo-works: transfers, laser prints, phototypes and collage elements. Until Dec. 5.

**SPECIAL-T-GALLERY** 284 Saddleback Rd., 437-1192. **MIXED PALETTE:** Members of the Society of Western Canadian Artists. Until Jan. 15.

**VANDERLEELIE** 10344-134 St., 452-0286. **JIM DAVIES:** Solo exhibition of new work by Edmonton artist Jim Davies. Canvases and works on paper inspired by the lush gardens and waterfront properties of Vancouver Island. Until Dec. 8. Opening reception, THU, Nov. 19, 7-9 pm.

**WINTER GALLERY WALK** SAT, Nov. 28, 10-5 PM. Nov. 29, 12-5 PM. Eight galleries in the 124 Street area showcase paintings, sculptures, original prints and crafts. • **ALBERTA ART COUNCIL GALLERY** 10106-124 St., 488-6611, 488-5900. **A HOLIDAY CELEBRATION OF CRAFT:** Holiday crafts and gift giving ideas. FRI, Nov. 27, 1-10 pm. 'Twas the Night Before Gallery Walk' a fundraiser, proceeds towards 1999 programs. An evening of entertainment, food and merriment, silent auction and more. • **BEARCLAW GALLERY** 10403-124 Street, 482-1204. Paintings by Dale Auger and new work by gallery artists. Showcase for Christmas, a new selection of Inuit carvings and Northwest Coast masks and jewellery. • **BUGERA KMET** 12310 Jasper Ave., Seka Owen, abstract paintings, Until Nov. 19. **NEW DIMENSIONS:** Prairie landscape paintings by Terry Fenton. New sculpture by Douglas Benham. • **DOUGLAS IDELL GALLERY** 10332-124 St., 488-4445. **ANTONIE MURADO:** New work by an artist who uses a variety of techniques to create his unique paintings. Until Nov. 28. Preview of Christmas Exhibition featuring new work by gallery

artists. • **ELECTRUM DESIGN STUDIO & GALLERY** 12419 Stony Plain Road, 482-1402. **TOTALLY BEAR RUGS:** Lynn Malin & Elizabeth Beauchamp. Until Nov. 28. • **GALLERY WALK:** SAT, Nov. 28, 10-5 pm. • **FRONT GALLERY** 12312 Jasper Avenue, 488-2952. **GOING TO SEED:** Garden paintings by Edmonton artist Sylvia Blashko. Until Nov. 21. **THE CHRISTMAS SHOW:** New work by gallery artists, including paintings, sculpture, ceramics and glass. Nov. 28-thru Dec. • **SCOTT GALLERY** 10413-124 St., 488-3619. **CHRISTMAS TREASURES:** Paintings, ceramics, sculptures by gallery artists Barbara Atkins, John Burrow, Nancy Day, Cathryn Jenkins, Barbara Atkins, John Burrow, Nancy Day, Cathryn Jenkins, Katerina Merricks, Jane Norgate, Leslie Poole, Carol & Richard Selfridge, Robert Sinclair, Dons Zaharuk and more. Until Nov. 27. • **WEST END** 12308 Jasper Ave., 488-4892. **DAVID BLACKWOOD, R.C.A.** Paintings and etchings. Until Nov. 21. Paintings and prints based on rural life and homesteading in Alberta by Peter Shostack and preview to exhibition featuring work by Canadian glass artists. Nov. 21-Dec. 4.

**art galleries**

**ALAUARTWORKS** 144 Grandin Park Plaza, Sir Winston Churchill Ave., St. Albert. New works of local artists. Until end of Nov.

**THE ARTISTS MARKETPLACE** Westmount shopping Centre, 111 Ave., Grod Rd., 908-0320. Local artists on site daily. Now featuring: Functional and decorative pottery by Theresa Tailleur.

**ASH STREET GALLERY** 913 Ash St., Old RCMP Bldg (Museum), Sheraton Park, 467-7356. Golden Reflections, and First Snow. Featuring works by Margaret Klapstein. Thru Nov.

**THE FRINGE GALLERY** BSM1, 10516 Whyte Ave., 432-0240. • **BEACH:** Paintings by John Maywood. Until Nov. 30.

**GALLERY DE JONGE** 27022 Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

**GIORDANO GALLERY** 208 Empire Bldg, 10080 Jasper Ave., 429-5066. A selection of small works. Open 12-5 pm, Wed and Sat or by appointment. Nov. 21-Dec. 24.

**GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE** 34 Ave. 66 St., 930-5611, ext. 6475. 0 level. **COLLECTED CREATURES:** Until Dec. 15. • **NEW WORKS ON SILK:** Martine Cox-Bishop. Until Dec. 1. • **Rm. 0652. SURVIVING THE AFTER EFFECTS OF SEXUAL ABUSE:** A series of mixed media art works by Roberta G. Sharp-documenting her struggle for survival. Until Nov. 30.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. • **THE FRONT ROOM:** • **BLACK DOGS, URBAN COYOTES:** Works by Coyotes—like-minded artists who collaborate to produce exhibitions—came together again to present this exhibit, Black Dogs. Until Nov. 28.

**IMI GALLERY** 10822 Whyte Ave., 433-6834. **SEASONS:** Wacław Pietucha with a show of watercolours. Until Dec. 4.

**KAMENIA GALLERY II** 9339-170 St., 413-8362. New work by Willie Wong.

**LE SOLEIL** 10360-82 Ave., 438-4848. **ALBERTA LANDSCAPES:** an exhibition of works by Ian Sheldon. Until Nov. 30.

**LATITUDE 53** 10137-104 St., 423-5353. **MATERIAL - PROCEDURE - PRODUCT - SCULPTURE/INSTALLATION/PERFORMANCE:** Sculptural installation by Ante Juric (Toronto) based upon his experiences as an artist working in war-torn Sarajevo. Until Dec. 5.

**MANIFESTO** 10043-102 St., 423-7801. **THE EDMONTON JOURNEY:** Have we got weed for you! A drawing installation by Glenys Switzer and Kris van Eyk. Until Nov. 28. • **TO HELL AND BACK:** Paintings by Edmund Haakonson. Until Nov. 28.

**MAZZUCA II** 8207-104 St., 414-0432. **HOT GLASS:** Brown glass from Blue Glassworks studio artists: Todd Gunnar Billmark, Lisa Cerny, Brian Hall. **SHIFTING:** Contemporary sculptor Denis Bouffard, new pieces and works from his private collection. Until Nov. 26.

**ORIGINAL ART GALLERY** 5 Grandin Plaza, 22 Sir Winston Churchill Ave., St. Albert. **GIFT SHOW:** Runs thru Nov.

**MCMLLUM GALLERY** U of A Hospital, 8440-112 St., 492-4211. **LEGACY-The Work of Twelve Major Alberta Artists in the University of Alberta Hospital Permanent Collection:** Includes works by Derek Besant, Illingworth Kerr, Bill Laing, Francine Gravel, Janet Mitchell, Richard Yates, John Snow Harry Savage, Doug Haynes, Helen Mackie Grant Leier and Manwom. Until Jan. 4.

**MISERICORDIA HEALTH CENTRE** 16940-87 Ave., 484-8811, ext. 6475. **Dayward Corridor: ART LIFE:** Until Dec. 14. **Northwest Corridor: BREAKING IN! BREAKING OUT:** Works by Sally Sullivan Holdgrafer and Stella Kaufman.

**MULTICULTURAL HERITAGE CENTRE** 5411-51 St., Stony Plain, 963-2777. **Generations Gallery:** Dorothy Clarke-textiles; Robert S. Pohl-photographs. Until Nov. 23. • **Annual Christmas Show and Sale:** Borealis Ltd. Nov. 26-Jan. 5. Opening SUN, Nov. 29, 1-4 pm. Gallery Restaurant: Sean Livingston: Photography, Tasmanian Caves. Nov. 18-Jan. 4.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. **ANGEL VOICES:** Nov. 27-Jan. 2.

**PLANET INC CYBER CAFE** 201, 10442-82 Ave., 433-9730. <http://www.compumart.ab.ca/bोजना>. Art Exhibition, works by Michael V. Tkaczky.

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **FLYING COLOURS: DESIGN ON THE WING:** Photographs and sculpture by artist Xuhong Mao with Robert Sinclair. Two visual and calming sights featuring traditional Chinese watercolours by artist Xuhong Mao and Edmonton artist Robert Sinclair who will cover a large area of the gallery space into an oriental sand garden. Until Nov. 28.

**ROWLES AND COMPANY LTD.** Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Watercolours by Natasha Mandels & Sigrid Behrens, acrylics & gel by Steve Mitts, new works in acrylics by Elaine Tweedy, Angela Grootelaar, and David Seghers. Artworks in glass by 25 Canadian artists, including Brian Kelk's Fish and a bag, soapstone carvings, and scrimshaw on cedar by Len Masse, Metal sculpture by Shane Repka, Oxford Tower, 10235-101 St. Oils by Ariene Wasylynychuk. Westin Hotel, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. The Hotel McDonald, The Harvest Room: Acrylic & gel on canvas by Steve Mitts.

**THE STUDIO GALLERY** 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A co-operative work-place shared by eight St. Albert artists. Display of current works by 9 St. Albert artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Anderson, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Louie.

**ST. ALBERT PAINTERS' GUILD** St. Albert Place lobby, 5 St. Anne St., St. Albert. Painter's Tea Party, an all member show.

**U of A:** Faculty of Extension in fine art. Works by Linda Wadley. Until Dec. 16.

**ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK** <http://plaza.vvave.com/glan/art/kristen.htm>. Featuring sculptures by artist Kirsten Zuk.

**SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS** <http://www.geocities.com/SoHo/Gallery/6298>.

**craft shows**

**CHRISTMAS IN STRATHCONA** Festival Place, Telus Theatre, 464-2852. SUN 19 (10 am-5 pm): Christmas craft sale.

**A GLOBAL CRAFT MARKETPLACE** O'Leary Hall, St. Joseph's Basilica, Jasper Ave., 113 St., 474-6058. FRI 20 (6:30-9:30 pm) & SAT 21 (9:30-4 pm). Just Christmas '98 an alternative marketplace for arts, crafts and other goods.

**INDIGO** 12214 Jasper Ave., 452-2208. **PHILIP PINE PAPER EXTRAVAGANZA:** Thru Nov.

**JUST CHRISTMAS '98!** O'Leary Hall, St. Joseph's Basilica, Jasper Ave., 113 St., 474-6058. FRI 20 (9:30-4 pm): A Global Craft Marketplace, justice at Christmas-an alternative marketplace for crafts from around the world.

**THE KING'S UNIVERSITY COLLEGE** 9125-50 St., 465-3500. 20th Annual Arts and Crafts Sale, Great Christmas Gifts. SAT 28.

**ST. ALBERT'S COUNTRY CRAFT FAIR** St. Albert Place, City Hall, 5 St. Anne St., St. Albert. Fundraiser for St. Albert Visual Arts Council, with over 100 crafts. SAT, Nov. 21, 10-5 & SUN, Nov. 22, 11-4.

**UCWLC ARTS AND CRAFTS MUSEUM** 10825-97 St., St. Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

**WILD ROSE CHRISTMAS CRAFT SHOW** Hanger 4, Kingsway, 11610 Kingsway Ave., 451-7620. SAT 21: Local handmade crafts.

**WINTER WONDERLAND** Woodbridge Farms School, 1127 Parker Dr., Sherwood Park. SAT

21 (0 am-5 pm): Crafts, bake tables and carolling.

**WOMANSPACE CRAFT AND ART FAIR** Inglewood Community League, 12515-116 Ave., 425-1168. Food hand donations at the door. SAT, Nov. 21.

## dance

**DANCE ALBERTA SCHOOL AND PERFORMING COMPANY:** Heritage Hall, 496-8266. Nutcracker Suite, Nov. 19-Dec. 20 (Fri, Sat & Sun evenings, SAT 10 pm Matinees).

**EDMONTON FESTIVAL BALLET** Myer Horowitz Theatre, U of A, 440-2100, 450-2100. SAT 28 (7:30 pm): Great, Great dance Show.

**MOVEMENTS: THE AFRO-CARIBBEAN DANCE ENSEMBLE** U of A Students Union Building, FRI 27 (12:15-1 pm): The International Dance and Drum Workshop featuring Movements Trinidad.

**VINOK** Chateau Louis Grand Ballroom, 454-3739. WED 25-FRI 27: Foot Works, dinner theatre production.

## displays/museums

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

**ALBERTA RAILWAY MUSEUM** 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

**ALLEY KAT BREWING COMPANY** 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

**BRUCE PEEL SPECIAL COLLECTIONS LIBRARY** U of A, Rutherford South, 492-5998. **THE BOOK OF NATURE: THE 18TH CENTURY & THE MATERIAL WORLD:** Exhibition of rare 18th-c. books from the first encyclopedias to books on insects, gardening, architecture and literature. Catalogue available. **ALSO—ADVERSARIA: 16TH-C. BOOKS AND THE TRACES OF THEIR READERS:** Exhibition showing books with owners' signatures, comments in margins, corrections, additions. Catalogue available. Until Dec. 24.

**CANADA'S AVIATION HALL OF FAME** Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

**C & E RAILWAY MUSEUM** 10447-95 Ave., 433-9739. Come and visit a part of Edmonton's past! The C & E Railroad Museum is a replica of the old train station built at the turn of the century. Inside are many interesting photographs and artifacts from Edmonton and Canada's days of the locomotive.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

**EDMONTON NUMISMATIC SOCIETY** Delta Edmonton South Hotel (former Convention Inn), 4404 Calgary Trail, 433-7288.

**EDMONTON SPACE & SCIENCE CENTRE** 451-3244. IMAX Theatre, Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations. • **A Carnival of Conundrums, ARITHMETRICS: PERFECTLY PERPLEXING PUZZLES.** The greatest math show on Earth! Until Jan. 3.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE** Legislature Grounds, 936-7362. Visit Alberta's premiere architectural attraction.

**THE LOVAL EDMONTON REGIMENT MUSEUM FOUNDATION** Prince of Wales Armouries, 4404-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755, 496-8735. **SANTA FE SNEAK:** Fabulous shades of a summer sunset in a southwestern style theme setting. Enjoy the brilliant colours of Kalanchoe, Zygocactus, chrysanthemums and poinsettias. Until Nov. 22.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. • **Every SAT & SUN:** Science Circle. For young families. Weekends, 1-4 pm. • **Every SAT:** Aboriginal videos. • **Every SUN:** Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recorded in film, lights, artifacts and more. • **Every 1st SUN of ea. month:** Aboriginal Performers. • **Every 3rd SUN of ea. month:** Aboriginal artisans. • **BUG ROOM: NEW ARRIVALS:** Permanent live invertebrate display, new arrivals from Malaysia. • **EGGS: A VIRTUAL EXHIBIT:** A guide to the bird eggs of Alberta and around the world. Images, text, quizzes and egg humour tell you everything you ever could want to know about birds and eggs. Created by 11 young Canadians working in museums.

**www.pma.edmonton.ca. • BEARS IN TOWN:** A festive stroll through a town full of toys. Nov. 28-Apr. 5.

## High Lights

Thursday November 19

**HOVEL REUNION** The Arts Barns, 10330-84 Ave., 448-2517, 453-2440. Reunion with Hot Cottage (recently reunited and was a mainstay in the early 'Hovel' days, and Tacy Ride will rock the night. There will also be an informal jam session.

Friday November 20

**CAESAR AND MARCUS** Muttart Hall, Alberta College, Presented by Edmonton Classical Guitar Society, in concert Caesars Zmyslowski & Marcus Masera, an Edmonton classical guitar duo. Time: 8 pm. Tix: \$10 (youth, 12 and under); \$12 (member/senior/student); \$15 (adult).

**HOVEL REUNION** The Arts Barns, 10330-84 Ave., 448-2517, 453-2440. Singer-songwriter night with Joe Hall, Brent Titcombe, Humphrey and the Dumptucks.

Saturday November 21

**AN EVENING OF MUSIC AND AWARENESS** The City Media Club, 6005-103 St. (Calgary Trail N.), Lower level of the CKER Radio Building. Presented by the Alberta Burn Rehabilitation Society and the City Media Club featuring acts: The Luann Kowalek Band, Old Reliable, The Chris Smith Band, hosted by Jose Oiseau. Time: 7:30 pm.

**HOVEL REUNION** The Arts Barns, 10330-84 Ave., 448-2517, 453-2440. Singer-songwriter night with Gay Delorm, an acoustic set; Pontiac (reuniting Lionel and Ron Rault, Chris Norquist and Willy MacCaldery); Hanz Stamer (backed by Pontiac).

Sunday November 22

**THE ARROGANT WORMS, IAN TAMBLIN AND THE GREY CUP** Royal Canadian Legion, Strathcona Branch, 10416-81 Ave., 454-6932. Ian Tamblin, folk artist will perform in a special pre-game matinee. The Grey Cup Game will be shown on a big screen TV. The Arrogant Worms, the mad masters of musical mayhem will perform a post-game concert. Time: 2 pm (pre-game matinee); 3:30 pm (the grey cup game); 7 pm (post-game concert).

**HOVEL REUNION** The Arts Barns, 10330-84 Ave., 448-2517, 453-2440. Singer-songwriter night: a selection of local artists who grew with the Hovel. Jan Randall, Bev Ross, Gary Koliger, and Terry McDade.

Tuesday November 24

**THE CHIEFTAINS—IN CONCERT WITH ASHLEY MACISAAC** Winsper Centre, 428-1414. The Chieftains celebrate the release of their "Fire in the Kitchen" CD, with special guests the Barra MacNells. Tix: \$35.50, \$32.50.

Wednesday November 25

**THE NOMADS—CD RELEASE CELEBRATION** The Sidetrack, 10333-112 St., 425-1621. A fundraiser for the Christmas Bureau, to share the spirit of Christmas, the Nomads and Mitchell Entertainment will donate a portion of each CD sale and the Sidetrack will donate \$1 off each entertainment charge to the Christmas Bureau. Time: 9:30 pm. Tix: \$5.

**IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900**

'Twas the night before Gallery Walk... Join the Alberta Craft Council on Friday, November 27th for an evening filled with...

door prizes & split-ticket draws & a silent Auction Great gifts & Discounts of

up to 40% off all purchases in the Shop

Lots of food, drink & entertainment

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**REYNOLDS ALBERTA MUSEUM** Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

**SHAW CONVENTION CENTRE** Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

**THE TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

## film

**EDMONTON FILM SOCIETY** Provincial Museum Auditorium, 102 Ave. & 128 St., 421-9775. MON 23 (8 pm): Clockwise.

**GARNEAU** 8712-109 St., 433-2212. Elizabeth, Nov. 20-26.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810, THU 19, 26 (2pm): Films for the retired and semi-retired.

**METRO CINEMA** Zeidler HALL, Citadel Theatre, 9828-101A Ave., 425-9212. Moving Pictures. Fri, Nov. 20-SAT, Nov. 21, 8 pm.

**PRINCESS** 10337 Whyte Ave., 462-1871. Happyness, Nov. 19. Life is Beautiful or La Vita e Bella, Nov. 20-26.

## lectures/meetings

**BOYS & GIRLS CLUBS** Six Locations, 483-5599, weekly: Parent Talk-Talking to Your Children

**BRAHMA VIDYA BURUKULAM** U of A, 450-2796, THU 19: Personal Lectures.

**CITY HALL** Sir Winston Churchill Square, City Hall, FRI 20: (425-0858) National Day of the Child, SAT 21: (458-1735) History of Black Canadians Educational Session; (2 pm): Stanley Grizzle: author of My Name's Not George: The Story of the brotherhood of Sleeping Car Porters in Canada, speaks on Canada's first all-Black union, SUN 22: (477-2854) Karma - Cause and Effect Workshop, WED 25: (450-2796), Freedom from Fear lecture.

**THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE** 475-1826, 951-2324, Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

**Gay Men & Relationships** 910-3050, Every MON evening: Relationships with family,



## He's got jungle fever, she's got jungle fever

Dops, wrong people. There are many things taboo in society, some for better reasons than others. One of those on the more silly side is an interracial relationship which playwright Marty Chan explores in his latest work, *Mom, Dad, I'm Living With a White Girl*. But Chan adds a twist to the story of a young Chinese man who's deathly afraid of spilling the beans to his parents. The recipe's simple: take a few Asian actors, excerpts from a B-movie, add in a

healthy dose of spoofing stereotypes, and voila—your theatrical duili is complete. Actually, Chan knows at what he speaks—he too felt anguish when he was faced with having to tell his folks he'd moved in with a Caucasian lass. Shh, we're not sure if they know yet! *Mom, Dad, I'm Living With a White Girl* is at the Roxy Theatre until November 22.

friends & foes: Group for gay men, gay/lesbian facilitators.

**GRANT MACLEAN COMMUNITY COLLEGE** Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. \*Big Band Recruiting Members, \*Children's dance classes, \*Shall We Dance? \*Educational Travel Tours: New York City & London, England.

**IDYLWYLDE LIBRARY** 8310-88 Avenue, 451-2043, THU 19: Personal Directives Workshop.

**IMAGES ALBERTA CAMERA CLUB** John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

**THE MARS HILL CENTRE** 435-0202. Help for "High Stress" Kids = Confident Kids: Until Nov. 25.

**PROVINCIAL MUSEUM AUDITORIUM** TUE 24 (7 pm): (451-8000) *Himalayan High*: presentation and exhibit on Nepal and the Himalayas, presented by Mountain Equipment Co-op and Siless Sweets. \*WED 25 (7:30 pm): (453-9111) Environmental Event: Wild Alberta Series Tackles Current Environmental Issues. Peter Lee (World Wildlife Fund): Is there a Future for Alberta's Natural Heritage? Dr. Fred Vermeulen (U of A): Alberta's Last Great Wilderness: A Photographic Journey.

**PSYCHIC SOCIETY OF ALBERTA** 12530-110 AVE.,

**PUBLIC MEETING** 496-6211. Lago Lindo Elementary School, 17303-95 St., MON 23: North Edmonton proposed changes, Eau Claire Neighbourhood Structure Plan. \*Wellington Junior High School, Gymnasium,

13160-127 St., 496-6215, WED 25 (7 pm): Northwest Edmonton, propose amendment to the Palisades area Structure plan and the Hudson Neighbourhood Structure Plan

**SCHIZOPHRENIA SOCIETY OF ALBERTA** General Hospital, Rm 3R03, 11111 Jasper Ave., 452-4661, TUE 24 (7-9 pm): General meeting: Dr. Scott Furdan "First Break Program"

**VISUAL LINKS** 200, 5041 Calgary Trail N., 413-3197. Meetings Every WEDs, 7:30-8:30 PM, How to make money on the Internet

**WEST END TOASTMASTERS MEETING** 10451-170 St., Rm 112, info, Jerry @ 472-4911 Every TUES: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two hour weekly meetings

## literary

**ASCENDANT BOOKS** 10310-124 St., 452-5372, SAT 21 (1-4 pm): Nicolette Groeneveld, author, book signing, *Madame's Book of Love Stories*, and her new workbook, SAT 21 (1-4 pm): Seiki, with Deiter Teise, SUN 22 (1-4 pm): Cosmic Cafe, Mayan Calendar Workshop, SAT 28 (1-4 pm): Diane Fleming - Info Scoping, SUN 29 (1-4 PM): Cosmic Cafe, Greg Brandenburg, Ethnobotanist -Plants and Philosophy Workshop, learn the universal truths that connect us

**AUDREYS BOOKS** 10702 Jasper Ave., 423-3487, THU 19 (7:30 pm): Celebration of the publication of *Group of Seven*, FRI 20 Robert Bateman, autographing his new book *Safari*, SAT 21 at City Hall (2 pm): Stanley Grizzle, reading and discussion of *My Name's Not George*, *The Story of the Brotherhood of Sleeping Car Porters in Canada*, MON 23 Great Canadian Literary Tour! Readings by Shani Mootoo, Robert Hillis, Anita Rau Badami, David McGimpsey, Rob McLennan, Susan Musgrave

**MISTY ON WHYTE** 104588-82 Ave., 433-3512 Every SUN: Open Stage Poetry and Prose Readings

**ORLANDO BOOKS** 10123-82 Ave., 432-7633 \*FRI 20 (7:30 pm): Sally Isa Launch, *Floating Shore*, FRI 27 (7:30 pm): International Institute for Qualitative Methodology

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822, THU 19: Fiction Book Group, THU 26 (7:30-8:30 pm): Twelve Months of Mysteries

**STANLEY A MILNER LIBRARY** 7 Sir Winston Churchill Square, 3rd FL Boardroom, 496-7000, Every second WED of the month, Talking Book Club.

**THE WRITE GROUP** Block 1912, Old Strathcona, 104 St., 82 Ave., 465-7330. Meeting every second THU, come out and meet with other aspiring writers to talk about issues of interest to writers.

## live comedy

**CRISTAL LOUNGE** 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. Every WED (8 pm): Laff City.

**HORSESHU SPORT LOUNGE** 13610-58 St., 457-5858 SUN 22: Rick Reed.

**SANTANNA'S** 17930 Stony Plain Rd., 481-7625, WED 25: Damien James.

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co

**YUK YUKS WEM**, 481-9926, Every WED: Hypnotist Sebastian Steel.

## special events

**CHRISTMAS TRAIN FUNDRAISER** Hotel Macdonald, Wedgewood Room, 420-1757, SUN 29: Proceeds from the benefit will go to the women's shelter Edmonton Winhouse. High tea, Christmas music by Kennedy Jensen, a preview of Christmas Train and a ticket to the play opening Dec. 15 at the Kaasa Theatre

**HOVEL REUNION** The Arts Barns, 10330-84 Ave., 448-2517, 453-2440, 25th Anniversary 4 Night Extravaganza, Nov. 19-22

**MIDWINTER BENEFIT DANCE** Bonnie Doon Community Hall, 9240-93 St., 466-0914 With The Criter Family & Sound Decision Silent Auction SAT, Nov. 21, 7 pm

**RAFIKI!** City Media Club, 6005-103 St, CKER Bldg., 475-7729, 439-9627, SAT 28(8 pm): Fundraiser in support of community projects in Rwanda: Minister Faust, Mike Sadava, Wendy McNeill, Sticks & Stones

## sports

**GYMNASTICS** Grant MacEwan College City Centre Campus, 479-0061 SAT 21-SUN 22: The Canadian National Championships for Group Rhythmic Gymnastics

**HOCKEY - OILERS** www.edmontonoilers.com WED 25: Oilers vs Colorado, SUN 29: Oilers vs Chicago.

**HORSE RACING** Northlands, 471-7379. Northlands Simulcast racing, 7 days a week

**SOCCER** \*EDMONTON DRILLERS Coliseum, TUE 24: Drillers vs Kansas City, SAT 28: Drillers vs Kansas City.

## BESTSELLERS

- Fiction: Hardcover**
- 1) *Fath of Daggers* Robert Jordan (HB Fenn)
  - 2) *Kampire Armand* Anne Rice (Random House)
  - 3) *Bag of Bones* Stephen King (Distican)
  - 4) *Rainbow Six* Tom Clancy (Putnam)
  - 5) *The Love of a Good Woman* Ann Munroe (McClelland & Stewart)
- Non-fiction: Hardcover**
- 1) *8 Steps to Financial Freedom* Suez Orman (Random House)
  - 2) *Titans* Peter Newman (Penguin)
  - 3) *Something More* Sarah ban Breathnach (HB Fenn)
  - 4) *Simple Abundance* Sarah ban Breathnach (HB Fenn)
  - 5) *In the Heart* Yanla Vannant (Distican)
- Fiction: Mass Market**
- 1) *Unwavy* V.C. Andrews (Distican)
  - 2) *Survival of the Fittest* Jonathan Kellerman (Bantam)
  - 3) *Star Trek: The Next Generation* John Vornholt (Distican)
  - 4) *The Case has Altered* Marsha Grimes (Penguin)
  - 5) *Winner* David Baldacci (HB Fenn)
- Fiction: Trade Paperback**
- 1) *Tara Road* Naive Binchy (McArthur & Co.)
  - 2) *Midwives* Chris Bohjalian (Random House)
  - 3) *Beloved* Toni Morrison (Penguin)
  - 4) *Journey to Lubliner* Scott Adams (Andrews McMeel & Turner)
  - 5) *Celestine Prophecy* James Redfield (HB Fenn)
- Non-fiction: Trade Paperback**
- 1) *Don't Sweat the Small Stuff* Richard Carlson (HB Fenn)
  - 2) *Stump Farm* Robert J. Adams (Meggamy)
  - 3) *Horse Cup* Robert J. Adams (Meggamy)
  - 4) *Habits of Highly Effective Teenagers* Sean Covey (Distican)
  - 5) *Chicken Soup for the Woman's Soul* Jack Canfield et al (Thomas Allen & Sons)

BESTSELLER information compiled by  
**SMITH BOOKS**  
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## MUSICIANS WANTED

18 year old, hard rock guitarist looking for beginning musicians with creative edge. Regular Practices. John 478-1776.

na1112

Dedicated all original band seeking hard hitting drummer with a good feel. Must have positive attitude and own gear. Infr: S.O.C. Del Tones and Pantera. Call Beau at 452-3271.

na1112

Reliable drummer wanted for alternative band. Influences: Pumpkins, Tool, Nirvana & Silverchair. Weekly practice - Call Melody 419-6391.

na1112

Bass player needed for alternative band. Reliable, dedicated & no heavy-metal. Infr: Tool, Nirvana, Silverchair, Pumpkins. Call Rory: 477-3011.

na1112

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program, CMS will teach you how to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

na0827

'ELECTRONIC MUSIC CLUB' free membership. We do 'Dance, R&B, Industrial, Techno, Ambient, Jungle, R&B, Hip-hop, etc. Call TomMeister K. 479-3825.

na0618

## MUSIC INSTRUCTION

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SONG WRITERS - Develop Songs/Record Demo. Just off campus. Ian Birse, 433-5906.

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VW1112-1203 (4 wks)

## MUSIC VIDEOS

Looking to do a video?

Need to find a creative team to make a video that reflects your style? If you have \$5000 + call Deryanne at 998-4596.

na1105-1119 (3 wks)

## REHEARSAL SPACE

Private West-end Studio has rehearsal spaces. Good security, washrooms, low monthly rates.

Call Mel 906-2235, or 452-8695.

na1105-1126 (4 wks)

## JOB OPPORTUNITY AT METRO CINEMA

METRO CINEMA SOCIETY is seeking a Part-Time Theatre Manager/Volunteer Co-ordinator. Responsibilities include the operation of box office, 10 hrs/week. • \$8/hr. Deadline Wed. Nov. 25, 5 pm. Submit resume to: Metro Cinema, 6-16, Stanley Milner Library, 7 Churchill Square. Call 425-9212 for inquiries.

## EMPLOYMENT OPPORTUNITY

### GENERAL MANAGER

General Manager wanted for not-for-profit Edmonton theatre company. We are seeking a motivated individual with a strong financial management background and appreciation for the Arts. Arts administration experience a definite asset. Submit resumes and salary expectations in confidence to:

**Rapid Fire Theatre Society,**  
**10329-83 Ave.**  
**Edmonton, AB.**  
**"Attn: President".**

**NO PHONE CALLS PLEASE**

VW1119 (1wk)

## BUSINESS OPPORTUNITIES

Mail order secrets that can make you big \$\$.  
Send SASE #277A 9768-170 St.

VW1119-1126 (2wks)

**LEADERS WANTED:** My team is looking for highly motivated, self-starting, decisive, teachable individuals, who have a strong desire to earn \$300K + per yr. Our product teaches how to accumulate and protect wealth using the strategies of the very wealthy. Not MLM or franchise. Start up costs \$1500 US. If you are seriously seeking an opportunity, call me toll free at 1-800-320-9895 ext: 4264 for your personal interview.

VW 1112-1203.

## EDUCATION

**TRAVEL-teach English:**  
5day/40 hr. Feb. 24-28.  
TESOL teacher cert. course (or by corresp.). 1,000's of jobs avail. NOW.  
FREE info pack 438-5704.

CS0813/98-99 (1yr)Feb.24

## JOBS IN FILM

The Victoria Motion Picture School will be presenting an information seminar on career opportunities in the film industry. Come and get an intro to some basic production equipment, view demo tapes, learn about jobs, unions, guilds, hours and pay scales. Info provided on 18 month filmmaking training program, now in its 11th year. Edmonton Rainada Inn Downtown Thurs., Nov. 19, 6:30-7:30 pm. For more info, call us toll-free at 1-888-522-3456.

VW1119 (1 wk). (VAMP5)

## HAIR STYLIST

Xmas Specials: Whole Family Cuts, perms, spiral, colour, nails, waxing, streaks.  
10247 Jasper Ave., Downtown. Taylors Hair Salon  
Ph 425-8346, M-Sun (Reasonable price).

na1119 (1 wk)

## MASSAGE THERAPY

Free massage for woman 18-40 / Call for outcall appointment. Call 707-0207.

na1119 (1wk)

rebalancing  
deep tissue work and reiki  
healing touch for body, mind, and spirit.  
Sonja, certified rebalancer. 433-4223.  
non-sexual.

VW1119 (1 wk)

## CASTLE MASSAGE

• Soft touch by Christie • Indulge in pampering  
Luxurious personalized pampering  
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9-10592-109 St. ....423-0292  
Licence #110705/10934

CR/ 1119/98 / CASTLE

## PSYCHICS

Xmas Specials: Psychics, Reasonable price, Know your hidden potentials, crisis problem, career, job, engagement, marriage relationship—Teacups, Tarot cards & palms.  
10247 Jasper Ave., Taylors Hair Salon. Ph 425-8346. Mon-Sun, downtown.

na1119 (1 wk)

Talk Live To A Real Gifted Psychic  
1-900-830-2200 Ext. 6026  
\$3.99/min & 18+  
Procall Co. 602-954-7420.

VW1001-1129 (5 wks)

## SERVICE OFFERED

Unwanted pregnancy, here's an alternative. Call Toni at 477-0047.

VW 1112-1126.

Introductory special - recent certificate - Nail Technician needs practice. Full set sculptured gel: \$30, fill, \$15. Looking for 15 clients to take advantage of this offer. Call Eileen at 477-1059.

na1112-1119 (2 wks)

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## VOLUNTEER

Become an Education Support Volunteer at the Edmonton YMCA Enterprise Centre. Two to three hrs/week. Training is provided. Call 429-1991.

na1112

The Canadian National Institute for the Blind (CNIB) needs your help! Can you spare 5 hrs to help CNIB run a fundraising Bingo? Call Hugh McCarthy at 488-4871.

na1112

Capital Care Grandview is a continuing care centre which offers specialized and rehabilitative services to our residents and clients. Located at 6215-124 St. Volunteer Services, at 496-7104.

na1112

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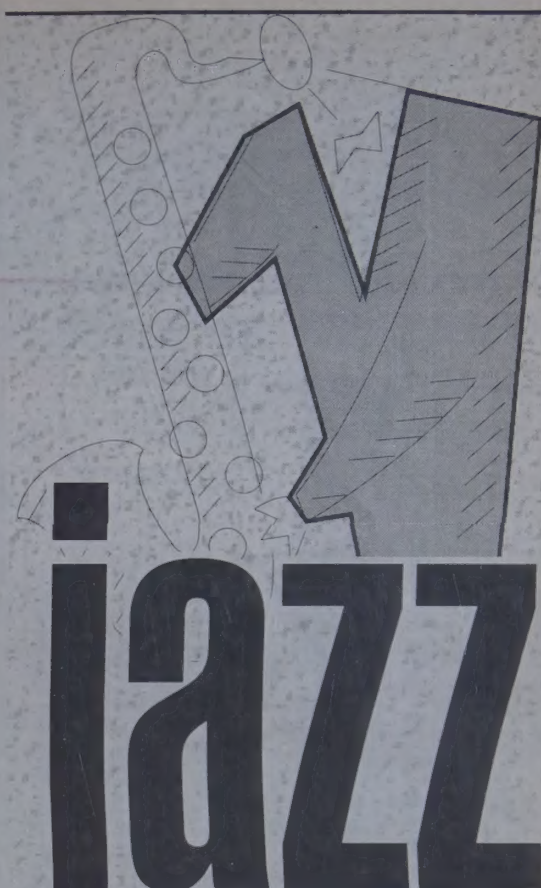
Sexual Orientation

Depression

Self-esteem

Sexual Diversity

Grief & Loss



## • JAZZ IS...

Tuesdays 6 pm to 8 pm

## • THIS IS JAZZ

Wednesdays 6 pm to 8 pm

## • FOR THE LOVE OF JAZZ

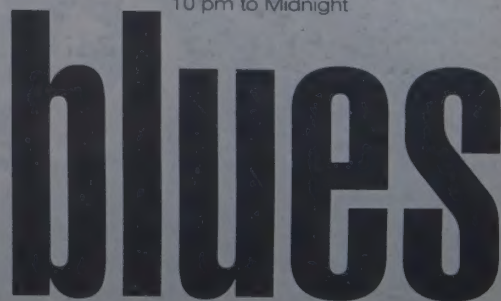
Fridays 3 pm to 5 pm

## • PLANET SHIFT

Sundays 2 pm to 4 pm

## • JAZZOLOGY

Every 2nd Sunday  
10 pm to Midnight



## • ROOM FULL OF BLUES

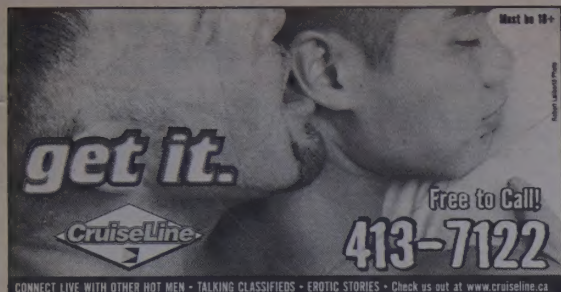
Wednesdays 8 pm to 10 pm

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Vue Weekly Classifieds,  
Call 426-1996

### ADULT CLASSIFIEDS

#### CHAT LINES

Free to call Escort City independent top 100 voice ads, guaranteed price, includes transportation and no agency fees. Full adult services and XXX Chat. 496-2428. [www.escortcity.com](http://www.escortcity.com). If unable to connect call 499-2934.

VW1112-1118 (2 wks)

#### ADULT CHAT LINE!

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Always lots of women to choose from.

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Call (403) 414-0800 or  
1-800-551-6338

[www.meetlocalsingles.com](http://www.meetlocalsingles.com)

MF1001--

#### ESCORTS - FEMALE

Independent Escort and model - Amanda, former swimsuit lingerie model, open minded, honest and very pretty, please page 480-4904.

VW1115-1126 (2 wks)

#### ROWSHELL

OFFERING SOFT SENSUAL OIL OR POWDER MASSAGE THERAPY. PETITE AND CURVY AVAILABLE FOR OUT-CALLS. MY RATES ARE MORE THAN REASONABLE. FOR RELAXATION AT ITS BEST PHONE 945-1798 TODAY.

CALF12192

VW1105-1119 (3 wks)

Sweet Temptation. Hi this is Brooke, lets get to know each other, right now. Call me on my personal info line. To learn a lot more about this sensuous playmate who will shower you with pleasure. 448-2537

VW1112-1119 (2 wks)

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tip to 50  
characters  
two lines.  
Each letter,  
space or  
punctuation  
mark counts as  
one character.  
Each additional line  
is \$1 per line.

Put my ad under  
this heading:

CATEGORY

### EXTRAS

(\$1 per selection)

Bolding ☐ All or ☐  
Underline ☐ All or ☐  
Italics ☐ All or ☐  
Capital Letters ☐ All or ☐  
Larger Font ☐ All or ☐  
Headline ☐ All or ☐

Box around ad .....\$2.00

### HOW MUCH?

FREE AD ☐  
(Add'l To Ad)

Line Total \$ 5.00

Extra Lines \$

Extras \$

Sub Total \$

x weeks \$

7% GST \$

**GRAND TOTAL \$**

Name:

Contact:

Address:

Fax #:

Phone:

Payment ☐ VISA ☐ MC ☐ CASH ☐ CHEQUE (Make cheques payable to Vue Weekly)

Expiry Date:

Start Date:

Credit Card #:

Signature:

Finish Date:

### ESCORTS - MALE

Robert  
I'm an independent handsome and sexy male escort, available 24 hr. 970-2877.

VW1119(1wk)

### ESCORTS - TRANSX

DOMINIQUE  
Independent transsexual escort petite, blonde and attractive. Very open minded for all desires. Call anytime at 970-2877.

VW1119(1wk)

IS DRINKING  
A PROBLEM?  
A.A. CAN HELP-424-5900

### VOLUNTEER

Be the Canadian Connection Newcomers to Canada require help with conversational English and learning about Edmonton. o second language required. Call the Host Program @ 424-3545.

na1112

First Night Festival Seeking Volunteers! To assist with pre-fest and on-site activities. Call Carolyn, 448-9200.

na1008

The AIDS Network needs volunteers to organize a variety of events for AIDS Awareness Week, Nov. 23-30 1998. Please call Clare or Colin for more info at 488-5742.

na0827

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS? Edmonton's only 24 hr Distress Line answers over 2,500 calls a month from people in need, and we need your help to ensure those calls are answered. For more info call The Support Network/Volunteer Program at 482-0198. Next training starts Nov. 9.

na1022

Can you spare one morning or afternoon a week? The Learning Centre-Literacy Association is looking for people to help adults develop their literacy skills. Volunteer at the Centre and help others make positive changes for themselves and their communities. Contact Phyllis at 429-0675.

na1001

MILLWOODS VOLUNTEER RECRUITMENT: Help children learn at the Millwoods Welcome Centre for immigrants. Our Homework club for children (grades 1-12) is held Mon, Wed & Thu, 3:30-5:30pm. Volunteer as much time as you can. PH MWCI at 462-6924.

na0924

ESL TUTORS NEEDED: Volunteer to teach English to adult immigrants; daytime weekdays/weekends available; small groups; training provided Call Scott 424-3545.

na0927

Make a world of difference by volunteering only 2 hrs. a week with a family in need. Contact Karin Boyd, The Arbutus Volunteer Foundation (Alberta Family & Social Services). 427-8564 or kboyd@arbutus.westerncanada.com.

na0820

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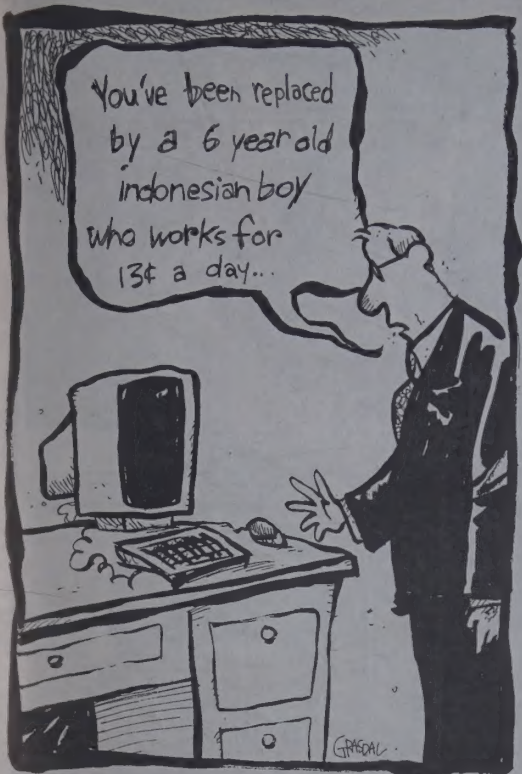
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**418-3636 418-4646**

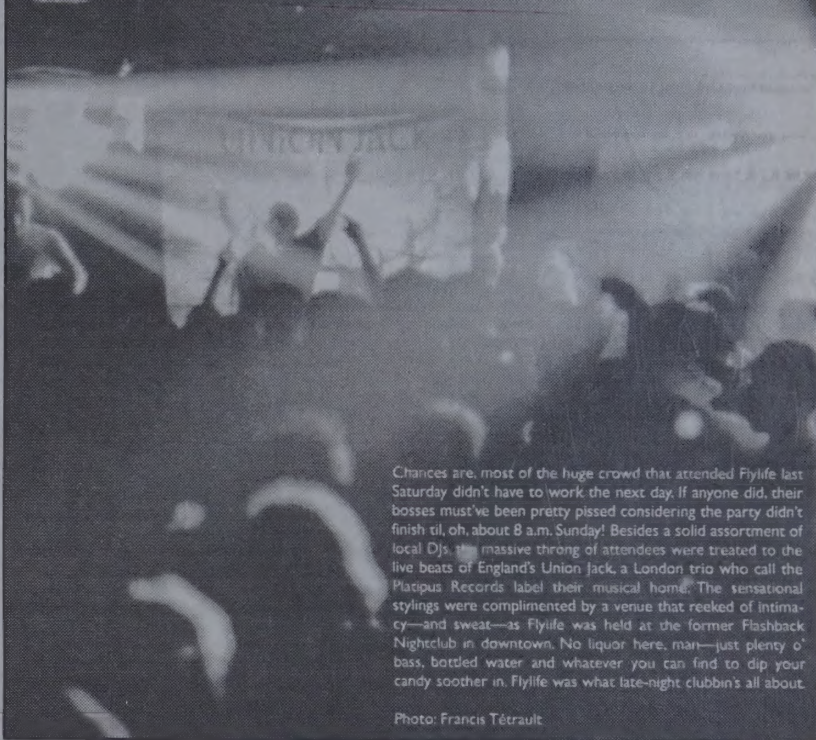
The GrapeVine Club Inc. does not pre-screen callers and assumes no liability when meeting through this service. Adults only 18+. For entertainment purposes only. \*This is a FREE CALL within the local Edmonton calling area, otherwise long-distance charges may apply.



# HEY EDDIE! by GRASDAL



## LAST LOOKS



Chances are, most of the huge crowd that attended Flylife last Saturday didn't have to work the next day. If anyone did, their bosses must've been pretty pissed considering the party didn't finish til, oh, about 8 a.m. Sunday! Besides a solid assortment of local DJs, the massive throng of attendees were treated to the live beats of England's Union Jack, a London trio who call the Placipus Records label their musical home. The sensational stylings were complimented by a venue that reeked of intimacy—and sweat—as Flylife was held at the former Flashback Nightclub in downtown. No liquor here, man—just plenty o' bass, bottled water and whatever you can find to dip your candy soother in. Flylife was what late-night clubbin's all about.

Photo: Francis Tétrault

# True Stories

# 1 IN A SERIES

**"I was divorced with two kids and really had no problem meeting guys... just finding the right one. Then I heard this ad from a guy who was recently separated..."**

and he said, 'if you have kids, that's okay too'. That got me interested so I called. After 6 days and 22 hours of calls, we finally met. He told me on the phone that he looked like Phil Collins, but really, he looks more like Danny DeVito. After that first meeting, we were inseparable. He gave me a will-you-wait-for-me ring soon after and 3 years later, we got married!"

**Correen, 39**

### Women Seeking Men

I'm a 5'5" tall, height/weight proportionate, pretty, single, white female with long, wavy, brunette hair, gorgeous, blue eyes, & great legs. I'm honest, independent, thoughtful, caring, appreciative, classy, outgoing, witty, funny, & fun. I'm a smoker. I live in northeast Edmonton. I'm looking for a handsome gentleman who knows how to treat a lady, has good manners, good morals & values, is emotionally & financially stable, available, generous, honest, outgoing, humorous, & around my age with no young dependents. We could share dancing, dining, movies, & the arts. If you're over 5'10" tall, lean, handsome, healthy, well-groomed, & have your own healthy teeth, leave me a detailed message. Box 7579.

I'm a 44 yr. old, 5'2" tall, 135 lb. female with reddish blonde hair & blue eyes. I know where I'm going & what I want out of life. This couglet needs a 35-45 yr. old, single, sincere, honest, sensual cowboy. Box 1724.

This is Lorraine. I'm a 30 yr. old, 5'7" tall, professionally employed, single female with blonde hair & blue eyes. I'm emotionally & financially stable. I'd like someone to go out with, have a good time, & see where it goes from there. Some of my interests are sports, mountain biking, hiking, rollerblading, working out, dancing, movies, & pool. If you're interested & you'd like to know more, get back to me. Box 7172.

This is Jennifer. I'm a 21 yr. old, 5'8" tall, 185 lb., single female with auburn hair & hazel eyes that change colour. I'm looking for friends, only friends, friends, friends, friends. If you'd like to know more about me, get back to me. Box 7021.

I'm a late 30's, petite, attractive, intelligent female with olive skin, brown hair, & brown eyes. I'm honest, value integrity, & will accept nothing less from my man. You should be tall, handsome, straightforward, confident, & honest. If you're a quality man of substance, leave me a message. Box 5847.

I'm a 38 yr. old, 5'2" tall, 130 lb., independent, employed female with reddish brown hair & blue eyes. I'm a part-time student. I enjoy movies, dining, cooking, sporting events, & the quieter, simpler things in life. I'd like to meet a kind, gentle, romantic gentleman who hasn't ruled out having a family one day. If this sounds like you, give me a call. Box 6702.

I'm a 5'8" tall, well-groomed, slim, friendly, honest, passionate, romantic, attractive female with medium length, blonde hair & brown eyes. I'm a smoker & casual drinker. I enjoy most things in life including work & travel. I'm looking for an attractive, romantic, 35-43 yr. old, 5'10"-6'3" tall male with all his hair & similar interests & qualities. Let's casually date & see where it goes from there. Leave me a message. Box 2498.

I'm a 5'10" tall, 170 lb. female with sandy blonde hair & hazel eyes. I'm a single mother of two teenage children. I'm just looking for a friend & see what happens from there. Something long term would be nice. Box 9054.

### Men Seeking Women

This is John. I'm a 37 yr. old, 6'1" tall, nice looking male with long, blond hair, a moustache, & blue eyes. I've never been married & have no children. I'm easygoing, positive, & have a great sense of humour. I'm looking for an attractive, 24-40 yr. old, slim lady with a great sense of humour. If you're interested in casually dating a really nice guy, get back to me. You won't be disappointed. Box 6892.

This is Dave. I'm a 23 yr. old, 6' tall, single male with brown hair. I enjoy singing, poetry, fine arts, & music. I'm looking for a confident woman who knows where she's going & what she wants out of life. If you're spontaneous, energetic, charismatic, a little wild, & looking for a serious relationship, get back to me. Box 5813.

This is Rob. I'm a 32 yr. old, 5'10" tall, 185 lb., attractive, outgoing, open-minded male with brown hair & brown eyes. If you'd like to talk, leave me a message. Box 5405.

This is Michael. I'm a 33 yr. old, 5'11" tall, 155 lb., single male. I'm a full-time single dad to a 10 yr. old son. I ride a Harley. I'm most comfortable in my leather, my Levi's & my boots. I like cooking & write poetry. I'd like to meet a nice lady to start a friendship & hopefully develop a partnership. If you're up for the challenge, box me back. Box 6292.

I'm a 36 yr. old, 5'8" tall, employed male with brown hair & blue eyes. I enjoy racquet ball, dancing, & quiet evenings at home. I have a variety of interests. I'm looking for a slim female to start a friendship that hopefully will lead to more. I've never been married & have no children. If this has piqued your interest, leave me a message. Box 5727.

My name is Tim. I'm a single father who spends a lot of time with my kids. I'm looking for an open minded, discreet woman to share a little bit of adult time. Single moms are welcome. I'm looking for a monogamous relationship, possibly long term. If you're interested, get back to me. Box 4821.

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# Guardian Angels



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